

university musical society and the

university of michigan

Royal Shakespeare Company



THE HISTORIES

HENRY VI

PART I

PART II

PART III

RICHARD III

MARCH 10-18 • 2001

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university musical society

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UMS leadership

LETTER FROM THE PRESIDENT

I'm delighted to welcome you to this performance presented by the University Musical Society (UMS) of the University of Michigan. Thank you for supporting the performing arts in our community by your attendance at this event. Please consider coming to some of our other performances this season. You'll find a complete listing beginning on page 29.

I am particularly excited about the three-week residency of the *Royal Shakespeare Company* in March 2001. Three years in development, the RSC residency represents the largest international project ever undertaken by UMS in our 122-year history. UMS is especially grateful for the personal interest and involvement of University of Michigan President Lee C. Bollinger and for the leading financial support of the University of Michigan and the State of Michigan in this historic project. The presentation of William Shakespeare's *History Plays*, along with the extensive educational programs that surround the performances, takes place only in Ann Arbor and in Stratford-upon-Avon and London in England. We are pleased to welcome theater lovers from all over North America who are taking advantage of this exclusive US presentation in our community.

It takes a large group of dedicated and talented people to put bring you the *Royal Shakespeare Company* and the other world-

renowned artists and ensembles that have been part of UMS' tradition since 1879. I'm privileged to work with an outstanding Board of Directors, Senate, Advisory Committee, and staff, all of whom are listed on pages 14-15. In addition, UMS works with more than 500 volunteers who serve in our dedicated usher corps, sing in our outstanding Choral Union, and assist us with many of our programs, especially our Youth Education Program.

It is the UMS staff (see photo) who works day in and day out to assure that you are able to see and hear the world's best performing artists. The **programming staff**, led by **Michael Kondziolka**, works with artists and artists' managers to design a diverse, exciting, and high-quality season, which this year features over ninety performances. The **production staff**, led by **Gus Malmgren**, looks after the well-being of our artists and, working with an outstanding group of local stagehands, assures that each performance looks great and runs smoothly. The **education and audience development staff**, led by **Ben Johnson**, designs and manages more than 200 events, working with nearly 100 community partners to enhance the audiences' understanding and appreciation of our artists and their work. People learn about our programs through many different media, thanks to the efforts of our **marketing staff**, led by **Sara Billmann**, which last year oversaw an all-time record in ticket sales for UMS. Our **box office staff**, led by **Michael Gowing**, has a well-deserved rep-



utation of providing outstanding personalized service. Our finances, computer systems, human resources, and office management are under the purview of our **administrative staff, led by John Kennard**. Finally, there is the **development staff, led by Christina Thoburn**, which must raise nearly half of UMS' budget this year to supplement our income from ticket sales and which has never failed to exceed their ambitious goals in each of the last ten years.

I feel extremely fortunate to work with this outstanding team of colleagues, whom many leaders in our field consider to be the finest

staff of any performing arts presenting organization in the country. I hope you will have a chance to get to know members of this exceptional group of people, who delight in their opportunity to serve you and the other members of the UMS family.

If you would like to learn more about UMS, let me suggest that you purchase a copy of *Bravo!*, a popular, high-quality 224-page cookbook that includes recipes, legends, and lore from our long history. For more information and to place an order, see page 37.

I'd like to know your thoughts about this performance. I'd also like to learn from you



about anything we can do at UMS to make your performance experience the best possible. If we don't see each other in the lobby, feel free to call my office at 734.647.1174, drop me a note, or send me an e-mail message at kenfisch@umich.edu.

Sincerely,

Kenneth C. Fischer
President

LETTER FROM THE CHAIR

On behalf of the UMS Board of Directors, I am delighted to welcome you to the Winter 2001 season. With world-renowned performers bringing their artistry to our stages, new community partnerships enhancing our programs, and our ever-expanding educational activities serving thousands of students and teachers throughout southeastern Michigan, it is the most exciting and comprehensive season in our 122-year history.



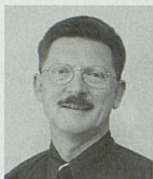
As we enjoy tonight's performance, we want to recognize and thank the many individuals, companies, organizations and foundations whose support makes this extraordinary season possible. In contributing to UMS, these donors, including the corporate leaders listed on the following pages, have publicly recognized the importance of the arts in our community. They have demonstrated their commitment to the quality of life in our area, and helped create new educational opportunities for students and audiences of all ages and backgrounds.

So, as we applaud tonight's performers, please join all of us at UMS in applauding our many generous contributors. They are playing an important role in the artistic life of our community, and we are truly grateful for their support.

Sincerely,

Beverley Geltner
Chair, UMS Board of Directors

CORPORATE LEADERS / FOUNDATIONS



Don Macmillan *President*

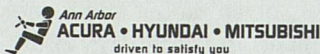
Alcan Global Automotive Solutions

"For 122 years, the University Musical Society has engaged and enriched our community with the very best in performing arts and educational programs. Alcan salutes your quality and creativity, and your devotion to our youth."



Douglass R. Fox *President*
Ann Arbor Acura, Hyundai, Mitsubishi

"We at Ann Arbor Acura are pleased to support the artistic variety and program excellence given to us by the University Musical Society."



Larry Weis *President*
AutoCom Associates

"AutoCom Associates is a strong supporter of the University Musical Society – one of North America's leading presenters of the performing arts. Along with our corporate public-relations clients, we're proud to partner with UMS in bringing the arts to appreciative audiences in southeastern Michigan."



William Broucek
President and CEO
Bank of Ann Arbor

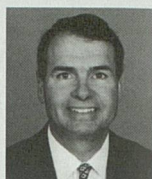
"As Ann Arbor's community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society brings to our community."



Jorge A. Solis

Senior Vice President
Bank One, Michigan

"Bank One, Michigan is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."



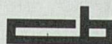
Habte Dadi *Manager*
Blue Nile Restaurant

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



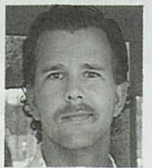
Carl A. Brauer, Jr. *Owner*
Brauer Investment Company

"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."



David G. Loesel *President*
T.M.L. Ventures, Inc.

"Café Marie's support of the University Musical Society Youth Program is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."





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Clayton Wilhite

*Managing Partner
CFI Group, Inc.*

"Can you imagine a more powerful demonstration of Ann Arbor's quality of life than the University Musical Society? We at CFI can't, and that's why we're so delighted to be a concert sponsor. We salute UMS for its accomplishments and for what it has contributed to the pride in our community."



Charles Hall

C. N. Hall Consulting

"Music is one way the heart sings. The University Musical Society helps our hearts enjoy and participate in song. Thank you."

C. N. HALL CONSULTING



Eugene Miller

*Chairman and CEO
Comerica Incorporated*

"Bravo to the University Musical Society! Their contributions are vital to the arts community. Comerica applauds their tradition of excellence, and their commitment to the presentation of arts and promotion of arts education."

Comerica

We listen. We understand. We make it work.



*S. Martin Taylor Sr. Vice
President, Corporate &*

*Public Affairs and President
Detroit Edison Foundation*

"The Detroit Edison Foundation is proud to sponsor the University Musical Society because we share a mission of enhancing south-eastern Michigan's reputation as a great place to live and work. To this end, UMS brings the joy of the performing arts into the lives of community residents, provides an important part of Ann Arbor's uplifting cultural identity and offers our young people tremendous educational opportunities."

**Detroit Edison
Foundation**



Larry Denton

*Global Vice President
Dow Automotive*

"At Dow Automotive, we believe it is through the universal language of art and music that we are able to transcend cultural and national barriers to reach a deeper understanding of one another. We applaud the University Musical Society for its long-standing support of the arts that enrich all our lives."



Dow Automotive

Edward Surovell

*President
Edward Surovell Realtors*

"It is an honor for Edward Surovell Realtors to be able to support an institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."



**EDWARD
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Leo Legatski

*President
Elastizell Corporation of America*

"A significant characteristic of the University Musical Society is its ability to adapt its menu to changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances."



Elastizell

*John M. Rintamaki Group Vice
President, Chief of Staff*

Ford Motor Company

"We believe, at Ford Motor Company, that the arts speak a universal language that can educate, inspire, and bring people, cultures and ideas together. We invest in the long-term development of our arts and educational initiatives. We continue to support the University Musical Society and the enriching programs that enhance the lives of today's youth."



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Donald Spence *Senior Vice President, Sales & Marketing*
GKN Sinter Metals

"GKN Sinter Metals is pleased to support the University Musical Society's arts programs. The quality of the music, dance and theatrical offerings is superb, and greatly enhances the cultural life of our community."



Joseph Borruso *President and CEO*
Hella North America, Inc.

"Hella North America is delighted to support the University Musical Society. As our company's roots are in Germany, we especially appreciate that UMS brings so many great international artists to this area."



Scott Ferguson *Regional Director*
Hudson's

Hudson's is committed to supporting arts and cultural organizations because we can't imagine a world without the arts. We are delighted to be involved with the University Musical Society as they present programs to enrich, educate and energize our diverse community."

HUDSON'S



William S. Hann *President*
KeyBank

"Music is Key to keeping our society vibrant, and Key is proud to support the cultural institution rated number one by Key Private Bank clients."



Richard A. Manoogian *Chairman and CEO*
Masco Corporation

"We at Masco applaud the University Musical Society's contributions to diversity in arts programming and its efforts to enhance the quality of life in our community."



MASCO

Ronald Weiser *Chairman and CEO*
McKinley Associates, Inc.

"The arts make our community a vibrant place to live and work. No one contributes more to that than UMS, with its innovative cultural offerings and education for all ages. McKinley is proud to play a 'supporting role' in these time-honored efforts."



McKinley Associates, Inc.

Erik H. Serr *Principal*
Miller, Canfield, Paddock and Stone, P.L.C.

"Miller, Canfield, Paddock and Stone is particularly pleased to support the University Musical Society and the wonderful cultural events it brings to our community."



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Phillip R. Duryea *Community President*
National City Bank

"National City Bank is pleased to continue our historical support of the University Musical Society, which plays such an important role in the richness of our community."



National City

Joe O'Neal *President*
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"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."



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


"Pepper Hamilton congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up southeastern Michigan. It is our pleasure to be among your supporters."

Pepper Hamilton LLP
Attorneys at Law



Jeanne Merlanti *President*
Personnel Systems, Inc./
Arbor Technical Staffing/
Arbor Temporaries, Inc.

"As a member of the Ann Arbor business community, I'm thrilled to know that by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education and enrichment for our young people."

 Personnel Systems, Inc.
 Arbor Temporaries, Inc.
 Arbor Technical Staffing



Peter B. Corr, Ph.D. *Senior Vice President, Pfizer, Inc.;*
Executive Vice President, Pfizer Global Research & Development;
President, Worldwide Development

"The University Musical Society is a cornerstone upon which the Ann Arbor community is based: excellence, diversity and quality. Pfizer is proud to support the University Musical Society for our community and our Pfizer colleagues."



Kathleen G. Charla *Consultant*
Russian Matters

"Russian Matters is pleased and honored to support UMS and its great cultural offerings to the community."

Russian Matters

Joseph Sesi *President*
Sesi Lincoln Mercury

"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury team is delighted to sponsor such a fine organization."



Thomas B. McMullen *President*
Thomas B. McMullen Co., Inc.

"I used to feel that a U of M—Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational entertainment."



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James Davis *President*
TI Group Automotive Systems

"The University Musical Society and its diverse roster of terrific performances is one of the things that makes southeastern Michigan a great place to live and do business. TI Group Automotive Systems is proud to support it."



TI Group
Automotive Systems

Dr. James R. Irwin
Chairman and CEO
Wolverine Technical Staffing, Inc.

"For more than sixteen years our support of the University Musical Society has been in grateful appreciation of these UMS concepts: world-class programs, extremely dedicated volunteer involvement, and thoroughly committed professional staff. Congratulations to UMS as it continues to enrich our wonderful Ann Arbor community."




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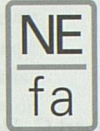
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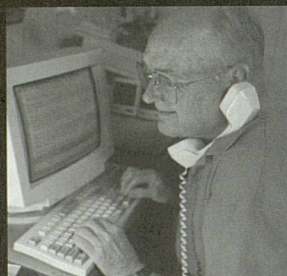
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For persons with disabilities, all auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Listening Systems

For hearing impaired persons, the Power Center, Mendelssohn Theatre, and Rackham Auditorium are equipped with infrared listening systems. Headphones may be obtained upon arrival. Please ask an usher for assistance.

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church and the Michigan Theater, please call the UMS Production Office at 734.764.8348.

Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park

before the performance begins. Parking is complimentary for UMS members at the Principal level and above. Reserved parking is available for UMS members at the Leader level and above.

UMS offers valet parking service for all performances in the Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$10 fee for this service. UMS members at the Leader level and above are invited to use this service at no charge.

Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

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Visit our Power Center Box Office in person

Due to the renovation of Burton Tower, our Box Office has been relocated to the Power Center.

Mon-Fri: 10 a.m. to 6 p.m.

Sat: 10 a.m. to 1 p.m.

Performance hall box offices open 90 minutes before each performance.

Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the UMS Box Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.



GROUP TICKETS

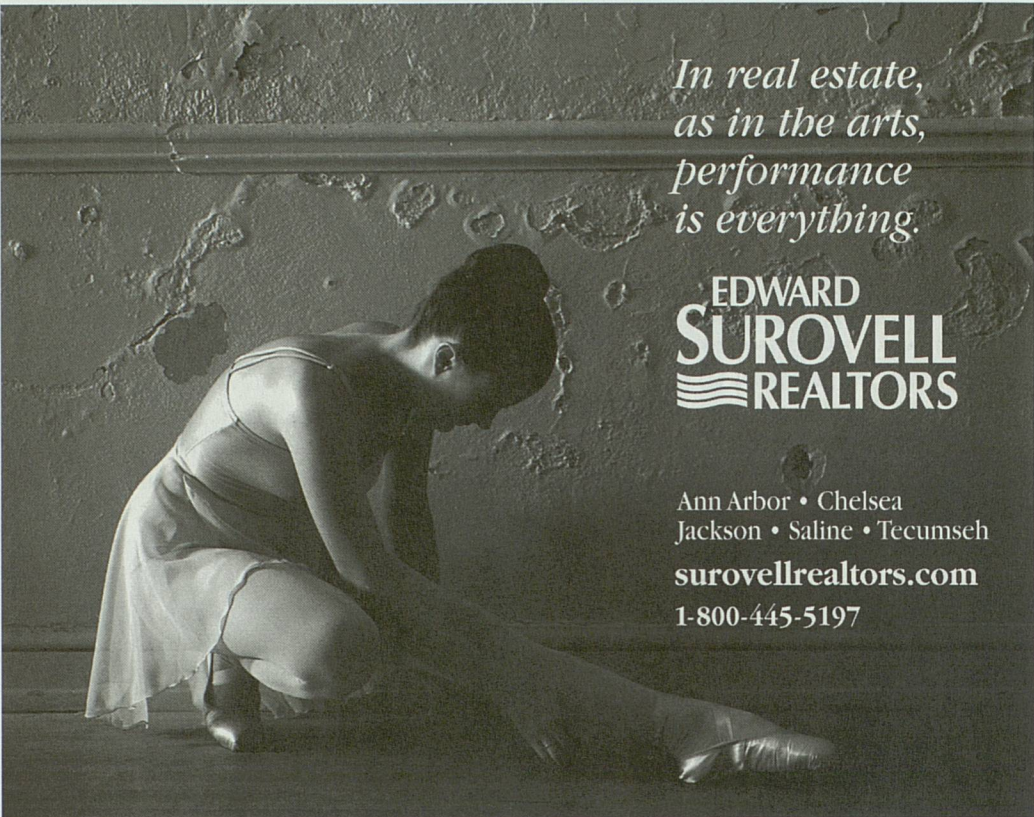
Many thanks to all of the groups who have joined UMS for an event in past seasons, and welcome to all of our new friends who will be with us in the coming years. The group sales program has grown incredibly in recent years, and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

Last season over 10,000 people came to UMS events as part of a group, and they saved over \$51,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events including the Buena Vista Social Club, Yo-Yo Ma, the Berlin Philharmonic, the Chieftains, and many other exciting performances.

This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by ten or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling the UMS Group Sales hotline at 734.763.3100.

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- **Tickets** Forget about waiting in long ticket lines—order your tickets to UMS performances online! And now you'll know your specific seat location before you buy online, thanks to our new relationship with tickets.com!
- **CyberSavers** Special weekly discounts appearing every Tuesday only available by ordering over the Web.
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- **Program Notes and Artist Bios** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the hall!
- **Sound Clips** Listen to recordings from UMS performers online before the concert.
- **BRAVO! Cookbook** Order your UMS hardcover coffee-table cookbook featuring more than 250 recipes from UMS artists, alumni and friends, as well as historic photos from the UMS archives.
- **Education Events** Up-to-date information detailing educational opportunities surrounding each UMS performance.

• **Choral Union** Audition information and performance schedules for the UMS Choral Union.

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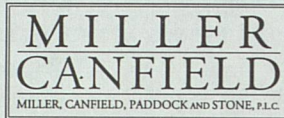
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UMS annals

UMS HISTORY

The goal of the University Musical Society (UMS) is to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class

artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 121 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University

Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works,

***Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999.**

youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over eighty performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Hill and Rackham Auditoria, Power Center for the Performing Arts, Lydia Mendelssohn Theatre, Michigan Theater, St. Francis of Assisi Catholic Church, the Detroit Opera House, Music Hall and the Residential College Auditorium.

*We salute
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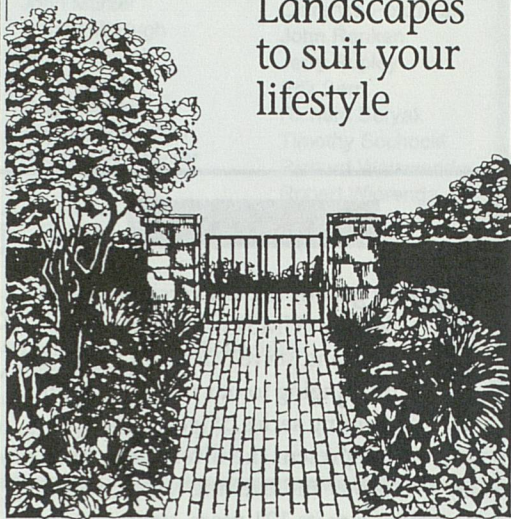
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While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

UMS CHORAL UNION

Throughout its 121-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Seven years ago, the Choral Union further enriched that tradition when began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms' *Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire. During the 1996-97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (*Symphony of a Thousand*).

The Choral Union is a talent pool capable of performing choral music of every genre. In

addition to choral masterworks, the Choral Union has recently given acclaimed concert presentations of Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical-theatre favorites with Erich Kunzel and the DSO at Meadow Brook. A 72-voice chorus drawn from the larger choir has performed Duruflé's *Requiem*, the Langlais *Messe Solenne*, the Mozart *Requiem* and other works. The Choral Union's 36-voice Chamber Chorale presented "Creativity in Later Life," a program of late works by nine composers of all historical periods, at the University of Michigan Museum of Art.

During the 1999-2000 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra. Other programs included Mahler's *Symphony No. 3* with the Ann Arbor Symphony Orchestra.

During the current season, the UMS Choral Union again appeared in two series with the Detroit Symphony Orchestra, both conducted by Neeme Järvi. The chorus joined in the DSO's opening night performance of Mahler's *Symphony No. 2* (*Resurrection*), followed later in the season by Carl Orff's *Carmina Burana*. The Choral Union's 122nd annual performances of *Messiah* followed, and the Choral Union's season will close on April 22, 2001, in a performance of Hector Berlioz' *Requiem* with the Greater Lansing Symphony Orchestra and members of the U-M School of Music Symphony Band in Hill Auditorium, conducted by Thomas Sheets.

Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion—a love of the choral art. For more information about the UMS Choral Union, e-mail kio@umich.edu or call 734.763.8997.



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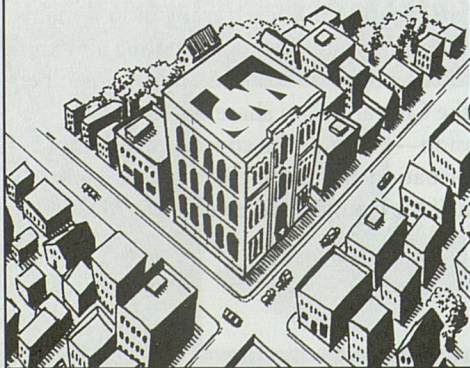


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Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is associated with the best performing artists the world has to offer. Inaugurated at the Twentieth Annual Ann Arbor May Festival in 1913, the 4,163-seat Hill Auditorium has served as a showplace for a variety of important debuts and long relationships throughout the past eighty-seven years. With acoustics that highlight everything from the softest notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's Symphony No. 5. The auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and improved wheelchair seating (1995), decreased the seating capacity to its current 4,163.

Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and

Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses the 1,129-seat Rackham Auditorium, but also to establish a \$4-million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Power Center for the Performing Arts

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote).

No seat in the Power Center is more than seventy-two feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

Due to renovations to Burton Memorial Tower, the Power Center will be home to the UMS Box Office for the duration of the current season.

St. Francis of Assisi Catholic Church

In 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual “mechanical action” organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival’s Cabaret Ball. Now, with UMS’ programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to UMS’ roster and the home of the Song Recital series as well as the venue for the world première of *Curse of the Gold: Myths from the Icelandic Edda*, part of UMS’ new International Theater Festival.

Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world’s great opera houses, the 2,800-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only two seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre’s grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

A Full House

Hill
Auditorium
4,163

Rackham
Auditorium
1,129

Power Center
1,390

Mendelssohn
Theatre
658

St. Francis
950

Detroit Opera
House
2,735

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

The familiar home of UMS Administrative offices undergoes significant renovations this season, moving the UMS Box Office to a new, temporary location in the Power Center.

UMS Administrative offices have also been relocated—to 109 E. Madison—but please continue to use our Burton Memorial Tower mailing address.

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UNIVERSITY MUSICAL SOCIETY
AND THE UNIVERSITY OF MICHIGAN

Royal Shakespeare Company *The Histories*

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The Royal Shakespeare Company's residency in Ann Arbor
is made possible by the generous support of

State of Michigan Arts, Cultural and
Quality of Life Grant Program

Philip and Kathleen Power
and The Power Foundation

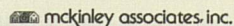
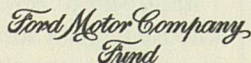


NATIONAL
ENDOWMENT
FOR THE ARTS

and

The University of Michigan

Additional funding is provided by members of the Corporate Host Program:



and media partner:



{ Welcome }

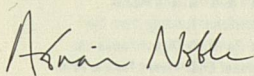
The Royal Shakespeare Company, The University of Michigan, and the University Musical Society wish to welcome you to the Power Center for the Performing Arts and to an experience which will surely remain one of the outstanding theatrical events of our generation—the sustained presentation of all four of the plays in Shakespeare’s magnificent “first history tetralogy.”

The 12 performances and 75 educational events that compose this residency are the fruit of three years of planning and draw on the great range of skills and knowledge built up in the long history of our cultural institutions. We share a commitment to the highest levels of excellence. Our present effort grows from our belief that artists, scholars, and learning audiences of all ages can, in coming together, gain unparalleled access into the vast imaginative sweep and dramatic power of the greatest user of words in our language.

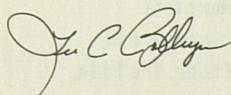
Our three organizations look forward to developing more joint projects over the next five years as we build on the success of this first venture together.

We extend our special thanks to the public and private donors who have joined with our institutions to enable these plays to be presented in Stratford-upon-Avon, London, and—uniquely in the US—in Ann Arbor.

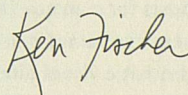
The plays are the thing: to them now we invite you—to their challenges and their very great pleasures.



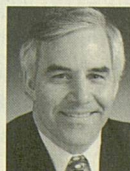
Adrian Noble
Artistic Director
Royal Shakespeare Company



Lee C. Bollinger
President
University of Michigan

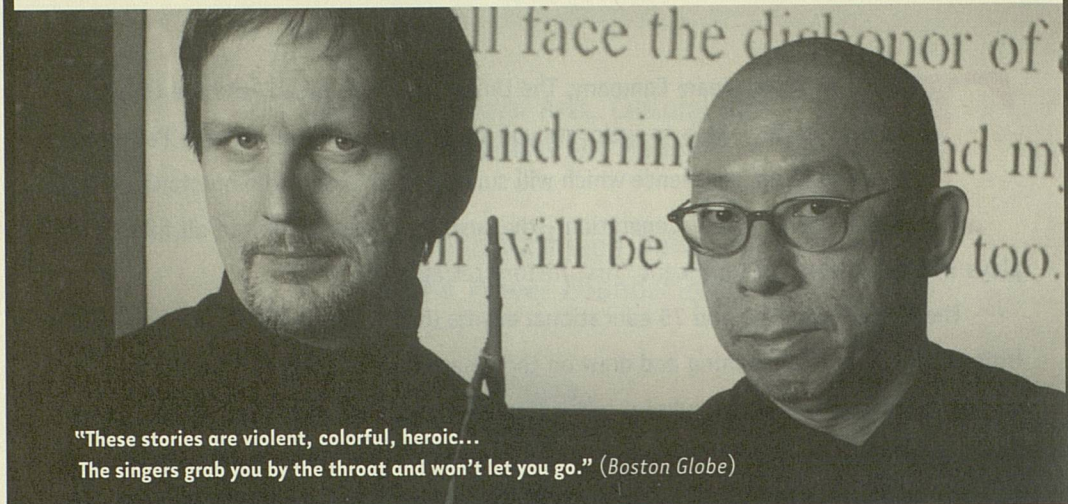


Kenneth C. Fischer
President
University Musical Society



university musical society

| University of Michigan • Ann Arbor



"These stories are violent, colorful, heroic..."

The singers grab you by the throat and won't let you go." (Boston Globe)

EDDA: Viking Tales of Revenge, Lust and Family Values

Conceived and directed by Benjamin Bagby and Ping Chong

Performed by Sequentia in association with Ping Chong and Company

Wednesday, April 25, 8 pm

Thursday, April 26, 8 pm

Lydia Mendelssohn Theatre

The legends found in the ancient Icelandic Edda form the basis for a unique theatrical collaboration between the famed music ensemble Sequentia and the dramatic visual direction of Ping Chong. The Edda, one of the earliest medieval manuscripts, reflects the pagan beliefs of pre-Christian Iceland. Many of its legends and heroic characters have appeared in other incarnations, including Wagner's Ring Cycle and Tolkien's *Lord of the Rings*. Sung in Icelandic (with English supertitles) with spoken text in English, the music of this world première is stunningly realized from Benjamin Bagby's research on Icelandic folk traditions.

Presented with the generous support of **Robert and Pearson Macek**, with additional funding from the **Wallace-Reader's Digest Funds** and the **National Endowment for the Arts**.

This production is co-commissioned and produced by the University Musical Society and the 2001 Lincoln Center Festival. The Ann Arbor residency is a collaboration between UMS and the U-M Institute for the Humanities.

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UMS BOX OFFICE LOCATED IN THE POWER CENTER, 121 FLETCHER ST

UMS BOX OFFICE HOURS M-F 10 AM-6 PM, SAT 10 AM-1 PM

{ Prologue: A Royal Welcome }

Monday Evening, March 5, 2001

5:30 – 7:30 p.m.

Power Center, Ann Arbor, Michigan

PROGRAM

6:00 p.m. Opening Ceremony

Kenneth C. Fischer

President, University Musical Society

Lee C. Bollinger

President, University of Michigan

Michael Boyd

Associate Director, Royal Shakespeare Company

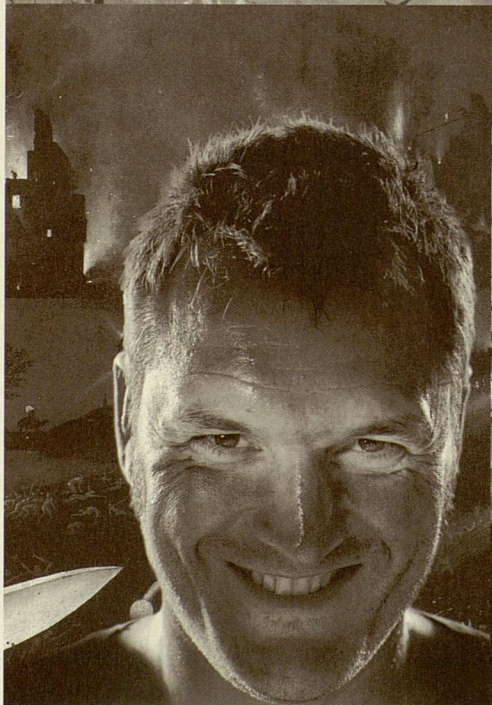
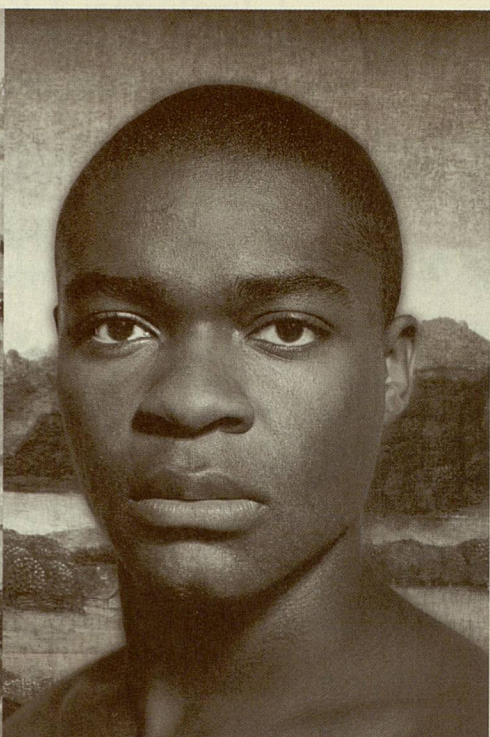
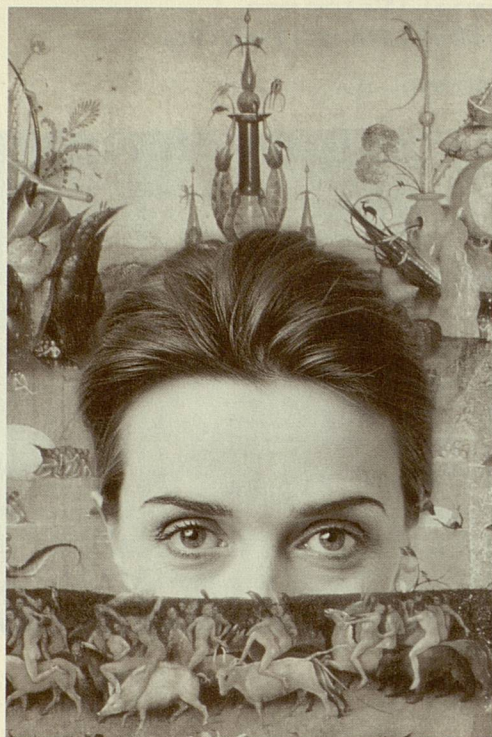
Philip Power

Regent Emeritus, University of Michigan

President, The Power Foundation

Philip and Kathleen Power and The Power Foundation, Hosts

Sue Schroeder and Elizabeth Yhouse, Co-chairs



{ UMS and the University of Michigan present }

ROYAL SHAKESPEARE COMPANY

ADRIAN NOBLE *Artistic Director*

Henry VI, Parts I, II and III Richard III

William Shakespeare

Cycle 1

Saturday, March 10–Sunday, March 11, 2001

Henry VI, Part I Saturday Morning, March 10 at 11:00

Henry VI, Part II Saturday Afternoon, March 10 at 3:15

Henry VI, Part III Saturday Evening, March 10 at 8:00

Richard III Sunday Afternoon, March 11 at 5:00

Cycle 2

Saturday, March 17–Sunday, March 18, 2001

Henry VI, Part I Saturday Morning, March 17 at 11:00

Henry VI, Part II Saturday Afternoon, March 17 at 3:15

Henry VI, Part III Saturday Evening, March 17 at 8:00

Richard III Sunday Afternoon, March 18 at 5:00

Cycle 3

Tuesday, March 13–Thursday, March 15, 2001

Henry VI, Part I Tuesday Evening, March 13 at 8:00

Henry VI, Part II Wednesday Afternoon, March 14 at 3:00

Henry VI, Part III Wednesday Evening, March 14 at 8:00

Richard III Thursday Evening, March 15 at 8:00

**Power Center for the Performing Arts,
Ann Arbor, Michigan**

Director MICHAEL BOYD

Designed by TOM PIPER

Lighting designed by HEATHER CARSON

Music by JAMES JONES

Associate Director SARAH ESDAILE

Movement Director LIZ RANKEN

Fights by TERRY KING

Rope work by GAVIN MARSHALL

Sound by ANDREA J COX

Music Director JAMES JONES

Assistant Director FIONA WALTON

Company voice work by CICELY BERRY,
LYN DARNLEY and ANDREW WADE

Dialect work by NEIL SWAIN

Production Manager JASPER GILBERT

Costume Supervisors *Henry VI, Parts I, II, III*
HOWARD RAYNOR with CHRISTOPHER
PORTER

Costume Supervisor *Richard III*

CHRISTOPHER PORTER

Aerial Consultant *Henry VI* DEBORAH POPE

Flying by FOY

Musicians

EDWARD WATSON, Clarinet/Saxophone/Percussion

JAMES JONES, Percussion

KEITH WATERMAN, Percussion

First Annual

International Theater Festival

Fifty-seventh through Sixty-eighth Performances
of the 122nd Season

The use of cameras, video cameras and tape recorders in the theatre is strictly forbidden, as is smoking. Any digital equipment, such as mobile phones and watch alarms, should be turned off. Please remember, too, that coughing, whispering and fanning programs spoils the performance for other members of the audience and can also be distracting to the actors.

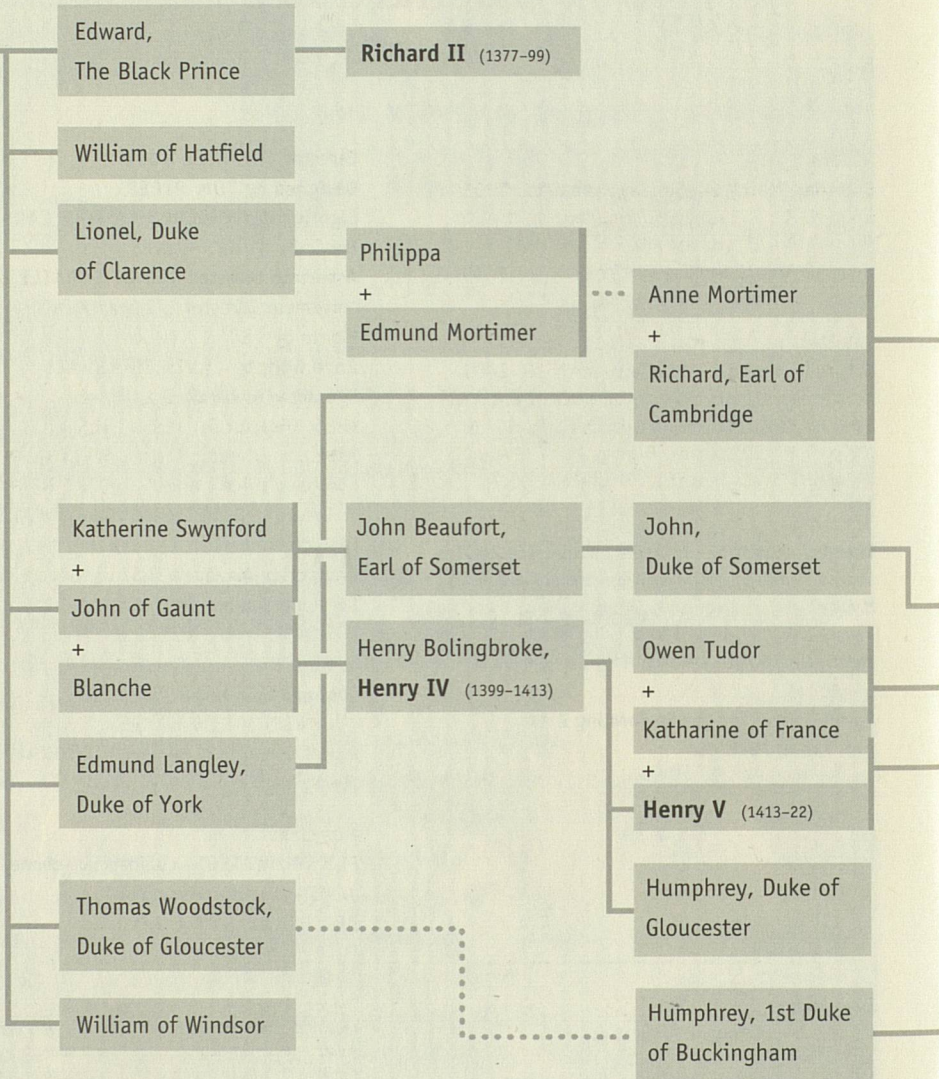
{ Genealogy }

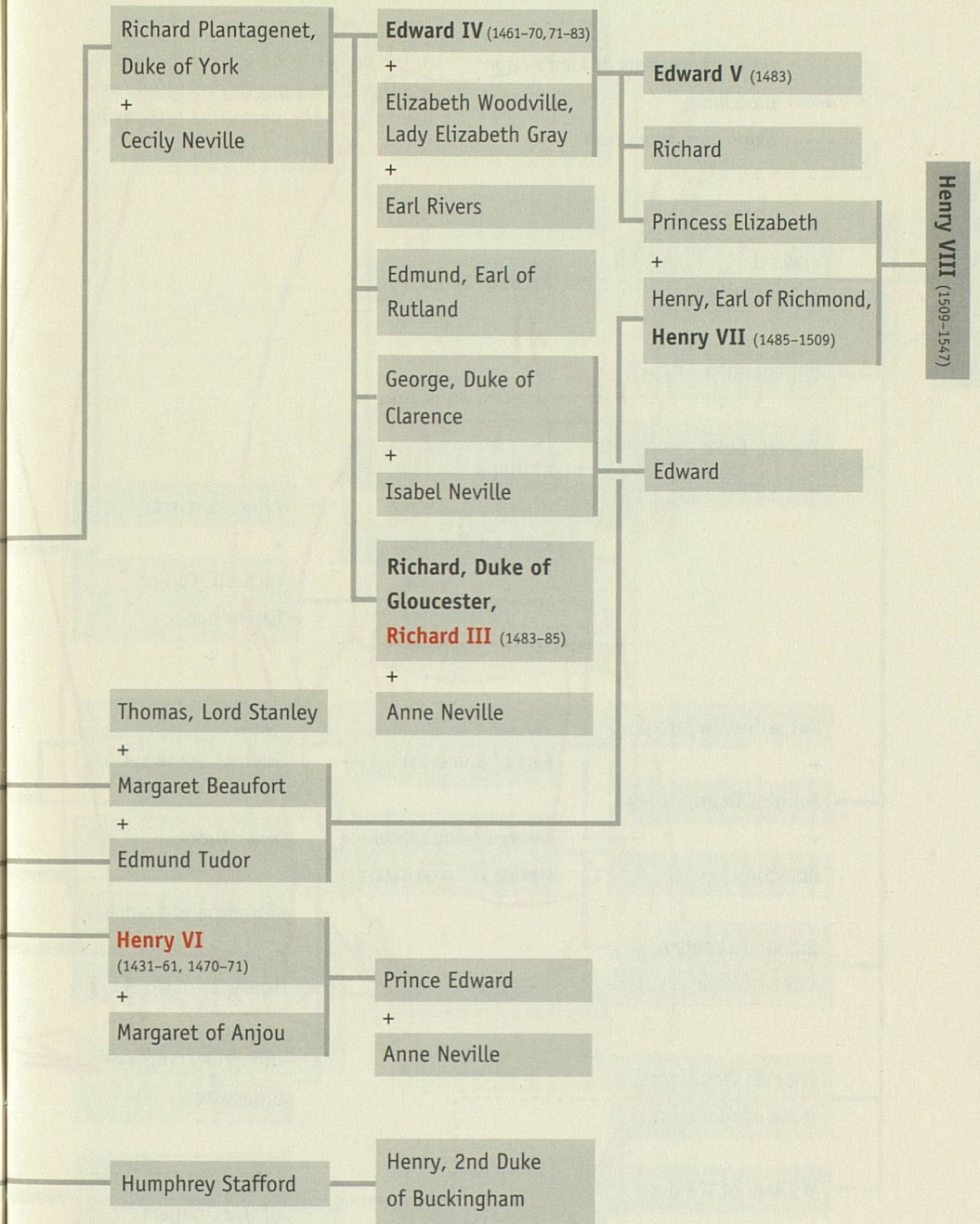
Dates show years of king's reign

— Bloodline

..... Skips one generation

Edward III (1327–1377)





{ The Cycles of Revenge }

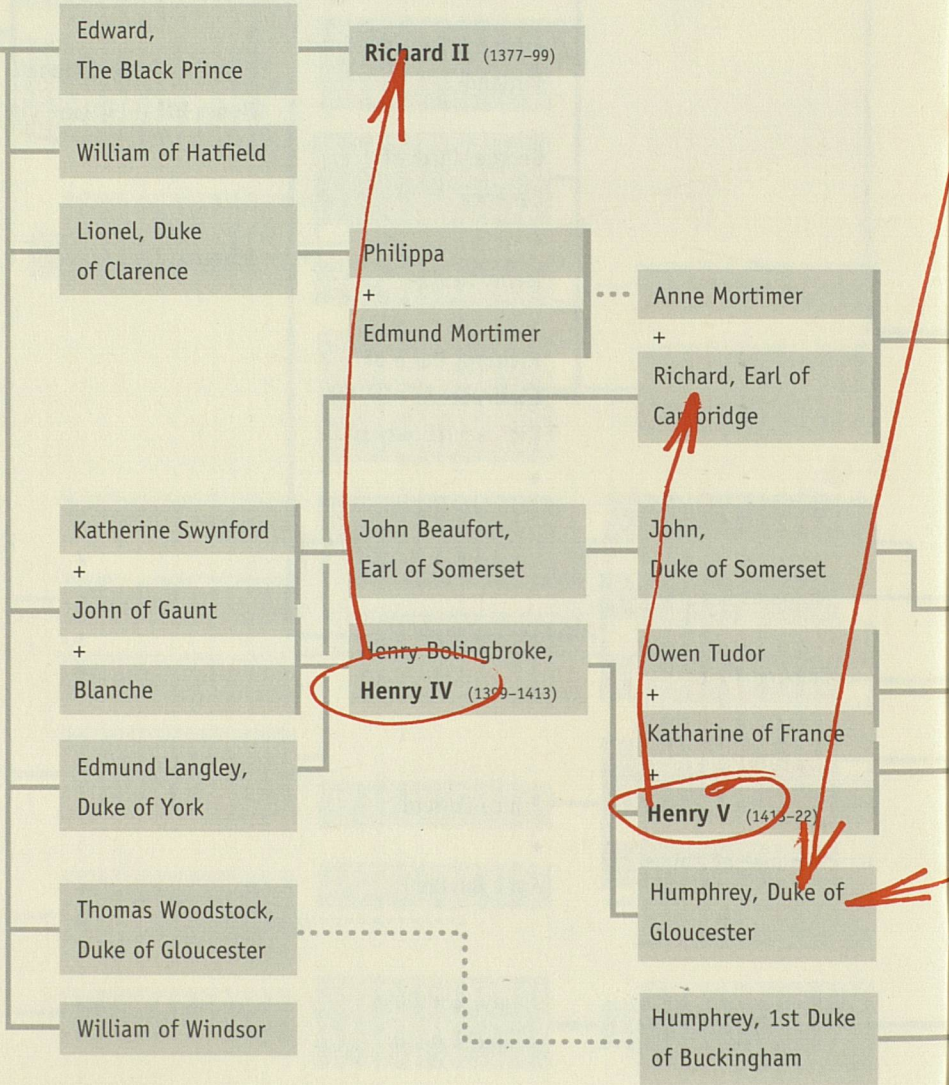
Dates show years of king's reign

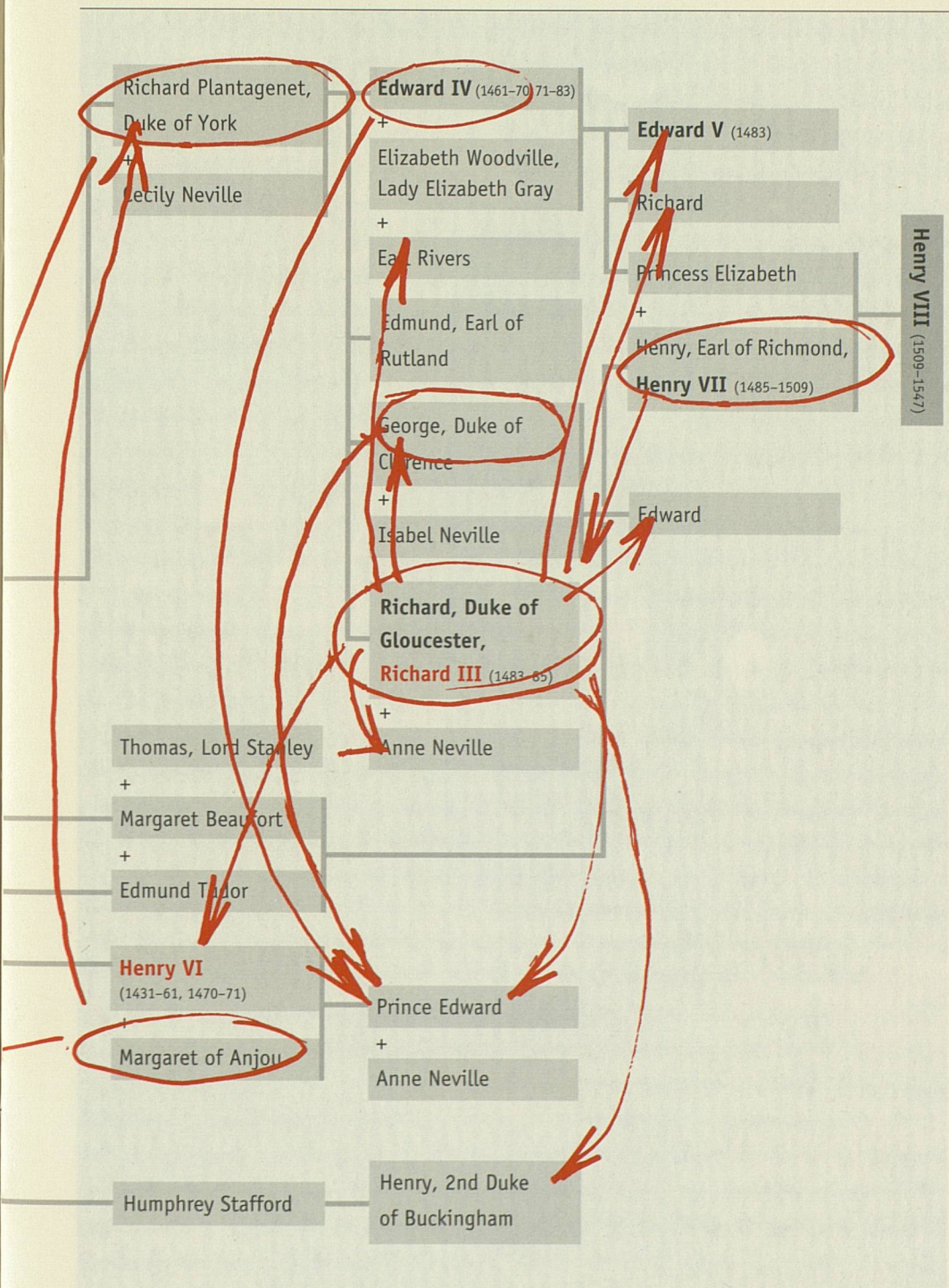
— Bloodline

..... Skips one generation

Arrow points to an unnatural death, whether by murder or execution, and begins with the person(s) responsible for the death.

Edward III (1327-1377)







{ UMS and the University of Michigan present }

ROYAL SHAKESPEARE COMPANY

ADRIAN NOBLE Artistic Director

Henry VI, Part I: The War

William Shakespeare

The English

Lancaster

King Henry VI DAVID OYELOWO

Humphrey, Duke of Gloucester, Henry's uncle,
the Lord Protector RICHARD CORDERY

The Duke of Bedford, Henry's uncle, the Regent
of France DAVID BEAMES

The Duke of Exeter, Henry's great-uncle
JOHN KANE

Henry Beaufort, Bishop of Winchester
CHRISTOPHER ETTRIDGE

The Duke of Somerset, Beaufort's nephew
NICHOLAS ASBURY

York

Richard Plantagenet, later Duke of York
CLIVE WOOD

Edmund Mortimer, uncle to Richard Plantagenet
JEROME WILLIS

Vernon, York's Man GEOFFREY STREATFEILD

The Earl of Warwick GEFF FRANCIS

The Earl of Suffolk, William de la Pole
RICHARD DILLANE

Sir William Lucy JAMES TUCKER

Lord Talbot KEITH BARTLETT

John Talbot, his son SAM TROUGHTON

Alexander Eden, Talbot's Captain
OWEN OAKESHOTT

Sir Thomas Gargrave ROBERT BARTON
Mayor's Officer GAVIN MARSHALL

The French

Charles, the Dauphin AIDAN McARDLE

Reignier RHASHAN STONE

The Duke of Alençon TOM BEARD

The Bastard of Orleans JAKE NIGHTINGALE

The Duke of Burgundy PHILIP BROOK

Joan La Pucelle FIONA BELL

Her Fiends SARAH D'ARCY, (Countess of Auvergne)
AISLÍN MCGUCKIN and ELAINE PYKE

The Keeper EDWARD CLAYTON

The Keeper's Assistant NEIL MADDEN

Other parts played by members of the company.

Stage Manager JONDON

Deputy Stage Manager SUZI BLAKEY

Assistant Stage Manager RICHARD CLAYTON

Saturday Morning, March 10 at 11:00

Tuesday Evening, March 13 at 8:00

Saturday Morning, March 17 at 11:00

Power Center for the Performing Arts

The performance is approximately 3 hours in
length, including one interval.

First performance of this production: Swan Theatre, Stratford-upon-Avon, 23 November 2000.

This performance is presented with the generous support of the State of Michigan Arts, Cultural and Quality of Life Grant Program; Philip and Kathleen Power and The Power Foundation; Pfizer; Michigan Council for Arts and Cultural Affairs; and National Endowment for the Arts.

Large print programs are available upon request.

Henry VI, Part I

William Shakespeare

Following the death of his father Henry V, the young Henry VI is proclaimed King, under the protectorship of his uncles, the Dukes of Gloucester and Exeter. There is conflict between Gloucester and his long-term rival, the Bishop of Winchester, and their respective supporters. Richard Plantagenet, having established a claim to the throne through the Mortimer line of his family, declares his animosity towards the Duke of Somerset. Each adopts a rose as an emblem for his faction—white for York, red for Lancaster—roses that are to become synonymous with the wars that follow.

Charles the Dauphin, fortified by his alliance with the mysterious maid Joan La Pucelle (Joan of Arc), continues to dominate the battles in France. The Duke of Bedford, Henry's uncle, is killed. The English captain Talbot, a legendary warrior much feared by the French, is also killed. His death occurs as a direct result of the continuing enmity between York and Somerset, both of whom failed to supply reinforcements to the English troops.

Joan is captured and burned, and an uneasy peace is concluded between England and France. In light of this, Gloucester engineers a politically astute marriage between Henry and the Earl of Armagnac's daughter. Meanwhile, in France, Suffolk is enchanted by Margaret, the daughter of the Duke of Anjou. Suffolk woos Margaret to be Henry's queen, and in order to gain her father's consent, cedes the newly-conquered French territories of Anjou and Maine. Suffolk returns to England and persuades Henry, against opposition from the court, to marry Margaret and make her Queen of England. ✠

{ UMS and the University of Michigan present }

ROYAL SHAKESPEARE COMPANY

ADRIAN NOBLE *Artistic Director*

Henry VI, Part II: The Fall

William Shakespeare

Lancaster

King Henry VI DAVID OYELOWO
Queen Margaret FIONA BELL
Her Attendants SARAH D'ARCY,
AISLÍN MCGUCKIN and ELAINE PYKE
Humphrey, Duke of Gloucester, Henry's uncle
RICHARD CORDERY
Eleanor Cobham, Duchess of Gloucester
DEIRDRA MORRIS
Cardinal Beaufort, Bishop of Winchester
CHRISTOPHER ETTRIDGE
The Duke of Somerset NICHOLAS ASBURY
The Duke of Buckingham DAVID BEAMES
The Duke of Suffolk, William de la Pole
RICHARD DILLANE
Lord Clifford/Sir John Stanley JOHN KANE
Young Clifford GEOFFREY STREATFEILD
Sir Humphrey Stafford PHILIP BROOK
William Stafford ROBERT BARTON

York

Richard Plantagenet, Duke of York CLIVE WOOD
Edward, York's son TOM BEARD
Richard, York's son AIDAN MCARDLE
George, York's son RHASHAN STONE

Neville

The Earl of Salisbury/Lord Say JEROME WILLIS
The Earl of Warwick, his son GEFF FRANCIS

Commons

Jack Cade JAKE NIGHTINGALE
Peter JAMES TUCKER
Horner GAVIN MARSHALL
Simpcox PHILIP BROOK
Simpcox's Wife SARAH D'ARCY
Bevis AIDAN MCARDLE
Holland TOM BEARD
Weaver RHASHAN STONE
Margery Jourdain AISLÍN MCGUCKIN
Ghost of Talbot KEITH BARTLETT
Ghost of John Talbot SAM TROUGHTON
Alexander Eden OWEN OAKESHOTT
The Keeper/Dick the Butcher EDWARD CLAYTON
The Keeper's Assistant/Michael NEIL MADDEN

Other parts played by members of the company.

Stage Manager JONDON

Deputy Stage Manager THEA JONES

Assistant Stage Manager RICHARD CLAYTON

Saturday Afternoon, March 10 at 3:15
Wednesday Afternoon, March 14 at 3:00
Saturday Afternoon, March 17 at 3:15
Power Center for the Performing Arts

The performance is approximately 3 hours,
30 minutes in length, including one interval.

First performance of this production: Swan Theatre, Stratford-upon-Avon, 28 November 2000.

This performance is presented with the generous support of the State of Michigan Arts, Cultural and Quality of Life Grant Program; Philip and Kathleen Power and The Power Foundation; Pfizer; Michigan Council for Arts and Cultural Affairs; and National Endowment for the Arts.

Large print programs are available upon request.

Henry VI, Part II

William Shakespeare

Despite the recently concluded peace between England and France, dissension is rife within the English court. Suffolk's influence, both at court and with the new Queen Margaret, intensifies.

The factious English nobles unite in their common aim to get rid of the Duke of Gloucester. His wife Eleanor, the Duchess of Gloucester, aspires to the crown and is lured by a priest, John Hume, who is in the pay of Suffolk, to consult a witch about her ambitions. She is brought to trial and banished. Gloucester resigns his staff of office, allowing Henry to become King in his own right.

Somerset returns from France with the news of the loss of all English territories. York and others seize this opportunity to implicate Gloucester in the loss of France and to accuse him of treason. Suffolk, Margaret, Winchester and York agree that Gloucester should be murdered. Meanwhile, there is a rebellion in Ireland and York is sent by Suffolk to deal with the crisis. York incites Jack Cade, a clothier posing as Mortimer, to promote further dissension by rebelling in Kent.

Gloucester is murdered. After this the King turns against Suffolk, who is subsequently banished and murdered. Cardinal Beaufort outlives his old enemy by only a few hours.

Cade's rebellion is finally squashed but York returns to claim the crown, supported by his sons, Edward, Richard and George, and by Salisbury and Warwick. The two sides take up arms, Henry supported by Margaret, Somerset, Buckingham and the Cliffords. For the first time, the Lancastrians face the Yorkists at the battle of St. Albans. The play ends with the King and Queen in flight and the Yorkists contemplating the crown. ✠

{ UMS and the University of Michigan present }

ROYAL SHAKESPEARE COMPANY

ADRIAN NOBLE *Artistic Director*

Henry VI, Part III: The Chaos

William Shakespeare

The English

Lancaster

King Henry VI DAVID OYELOWO

Queen Margaret FIONA BELL

Edward, Prince of Wales, their son

NEIL MADDEN

Lord Clifford GEOFFREY STREATFEILD

The Duke of Exeter JEROME WILLIS

The Duke of Somerset NICHOLAS ASBURY

The Earl of Oxford OWEN OAKESHOTT

The Earl of Northumberland ROBERT BARTON

The Earl of Westmoreland GAVIN MARSHALL

Henry, Earl of Richmond SAM TROUGHTON

Neville

The Earl of Warwick GEFF FRANCIS

Lord Hastings DAVID BEAMES

Marquis of Montague PHILIP BROOK

York

Richard Plantagenet, Duke of York CLIVE WOOD

Edward, his son, later King Edward IV

TOM BEARD

George, his son, later Duke of Clarence

RHASHAN STONE

Richard, his son, later Duke of Gloucester

AIDAN McARDLE

Rutland, his son AISLÍN MCGUCKIN

Rutland's tutor JAMES TUCKER

Sir John Montgomery JAKE NIGHTINGALE

Duke of Norfolk CHRISTOPHER ETRIDGE

Lady Elizabeth Grey, later Queen Elizabeth

ELAINE PYKE

Lord Rivers, her brother RICHARD DILLANE

Sir William Stanley KEITH BARTLETT

A father that has killed his son

KEITH BARTLETT

A son that has killed his father

SAM TROUGHTON

Edward IV's Watch CHRISTOPHER ETRIDGE

The Keeper EDWARD CLAYTON

The French

Louis XI, King of France RICHARD CORDERY

Lady Bona, his sister SARAH D'ARCY

Other parts played by members of the company.

Stage Manager SUZI BLAKEY

Deputy Stage Manager THEA JONES

Assistant Stage Manager RICHARD CLAYTON

Saturday Evening, March 10 at 8:00
Wednesday Evening, March 14 at 8:00
Saturday Evening, March 17 at 8:00
Power Center for the Performing Arts

The performance is approximately 3 hours,
15 minutes in length, including one interval.

First performance of this production: Swan Theatre, Stratford-upon-Avon, 2 December 2000.

This performance is presented with the generous support of the State of Michigan Arts, Cultural and Quality of Life Grant Program; Philip and Kathleen Power and The Power Foundation; Pfizer; Michigan Council for Arts and Cultural Affairs; and National Endowment for the Arts.

Large print programs are available upon request.

Henry VI, Part III

William Shakespeare

Having won the Battle of St. Albans and with Richard Plantagenet on the throne of England, the Yorkists confront the Lancastrians. Henry, to his wife's dismay, agrees to York's demand that he disinherit his son, Edward, Prince of Wales. Margaret vows to destroy York and his followers and enlists the support of Clifford and others to raise an army.

Margaret's forces meet with those of York in battle, during which York's youngest son, Rutland, is killed by Clifford. York is then captured by Clifford and Northumberland, taunted with details of Rutland's death and brutally murdered.

Edward and Richard are informed of their father's murder and unite with Warwick, who proclaims Edward the new Duke of York. They raise an army and defeat the Lancastrians at Towton. Clifford is killed and Henry, Margaret and their son are forced to flee north. Henry is captured and brought to London, where he is placed in the Tower by the new King Edward.

In France, Margaret and Warwick meet at the court of King Louis. News reaches them that Edward has married Lady Elizabeth Grey, in spite of his earlier betrothal, instigated by Warwick, to King Louis' sister, Lady Bona. This insult turns both Warwick and Louis against Edward.

Warwick pledges support to Margaret, releasing Henry from the Tower and re-instating him as King of England. Warwick leaves London to muster his army, during which time Edward returns and re-captures Henry.

The forces of Edward and Warwick meet at Barnet where Warwick is killed. Margaret arrives in England with reinforcements. Her forces encounter Edward's for the last time at Tewkesbury, where, after much bloodshed, the War of the Roses seem finally to be over. ✠

ROYAL SHAKESPEARE COMPANY

ADRIAN NOBLE *Artistic Director*

Richard III

William Shakespeare

The Royal House of York

Richard, Duke of Gloucester, later King

Richard III AIDAN McARDLE

George, Duke of Clarence, his brother

RHASHAN STONE

King Edward IV, his brother TOM BEARD

The Duchess of York, their mother

DEIRDRA MORRIS

Edward, Prince of Wales, elder son of King

Edward IV GEORGE CLARKE

Duke of York, younger son of King Edward IV

CHARLIE SAMUDA

Edward Plantagenet, son of Clarence

ROSS McDERMOTT

Margaret Plantagenet, daughter of Clarence

GEORGIA GREENE

Richard's Faction

The Duke of Buckingham RICHARD CORDERY

Sir Richard Ratcliffe GAVIN MARSHALL

Sir William Catesby JAMES TUCKER

Sir James Tyrrel JAKE NIGHTINGALE

Lovell (First Murderer) GEOFFREY STREATFEILD

Second Murderer NICHOLAS ASBURY

The Woodeville Faction

Queen Elizabeth, wife of King Edward IV

ELAINE PYKE

Lord Rivers, her brother RICHARD DILLANE

Lord Grey, her son ROBERT BARTON

The Marquess of Dorset, her son SARAH D'ARCY

The Hastings Faction

Lord Hastings, the Lord Chamberlain

DAVID BEAMES

Lord Stanley, Earl of Derby KEITH BARTLETT

Messenger to Hastings OWEN OAKESHOTT

The Lancastrians

Queen Margaret, widow of King Henry VI

FIONA BELL

Lady Anne, widow of Edward, Prince of Wales

AISLÍN McGUICKIN

The Earl of Richmond, later King Henry VII

SAM TROUGHTON

The Earl of Oxford OWEN OAKESHOTT

The Clergy

The Archbishop of York JEROME WILLIS

The Bishop of Ely JOHN KANE

Christopher Urswick CHRISTOPHER ETTRIDGE

The Mayor of London PHILIP BROOK

The Keeper EDWARD CLAYTON

The Keeper's Assistant NEIL MADDEN

Other parts played by members of the company.

Stage Manager JONDON

Deputy Stage Manager SUZI BLAKEY

Assistant Stage Managers RICHARD CLAYTON

and THEA JONES

Sunday Afternoon, March 11 at 5:00

Thursday Evening, March 15 at 8:00

Sunday Afternoon, March 18 at 5:00

Power Center for the Performing Arts

The performance is approximately 3 hours,
30 minutes in length, including one interval.

First performance of this production: Swan Theatre, Stratford-upon-Avon, 14 February 2001.

This performance is presented with the generous support of the State of Michigan Arts, Cultural and Quality of Life Grant Program; Philip and Kathleen Power and The Power Foundation; Pfizer; Michigan Council for Arts and Cultural Affairs; and National Endowment for the Arts.

Large print programs are available upon request.

Richard III

William Shakespeare

Removed by the general celebration surrounding Edward IV's coronation and the promise of peace, Richard of Gloucester continues his quest to eliminate all those who stand between himself and the crown. Those in direct line of succession—his brother Clarence and Edward's two young sons by Elizabeth Woodville—are murdered. Those who oppose Richard's plans, notably Elizabeth's family, are also removed.

Richard woos and marries Lady Anne, widow of Henry VI's son Prince Edward, whom he has brutally murdered.

Queen Margaret, widow of Henry VI, returns from exile to curse Richard, the murderer of her husband and son, and to prophesy the downfall of the Yorkists and of the entire English court.

Richard forms an alliance with the Duke of Buckingham, promising much in return for his assistance in helping Richard to become king. Together they maneuver Richard to a position where, feigning reluctance, he accepts the crown.

When Richard senses dissent from Buckingham and refuses to grant him promised favors, Buckingham rises against his old ally, forming an alliance with Henry, Earl of Richmond, who has arrived from France to claim the throne.

Richard is defeated at the Battle of Bosworth Field. Richmond's marriage to Princess Elizabeth, daughter of Edward IV, finally unites the houses of Lancaster and York. ✠

{ The Residency }

All events free and open to the public, unless otherwise noted.
All events are in Ann Arbor, unless otherwise noted.

The Royal Shakespeare Company's visit to Ann Arbor is in the form of a three-week residency at The University of Michigan. In addition to the three complete Shakespeare performance cycles at the Power Center, the University Musical Society, The University of Michigan, and the Royal Shakespeare Company will present 75 educational events in partnership with over 25 university, school district, and community organizations.

Prologue: A Royal Welcome

Monday, March 5, 5:30–7:30 pm,
Power Center for the Performing Arts.
A gala UMS-UM reception celebrating the arrival of the Royal Shakespeare Company in Ann Arbor. Meet the company; preview the transformed house, and enjoy authentic ales, fine wine, and regal fare. 6:00pm: Opening Ceremony with RSC Associate Director Michael Boyd; UM President Lee C. Bollinger; and UMS President Kenneth C. Fischer.

Keynote Interviews

Michael Boyd/Ralph Williams

Sunday, March 11, 2:00–3:00 pm,
Rackham Auditorium.
UM Professor of English Ralph Williams interviews Michael Boyd, RSC Associate Director and Director of the *Henry VI/Richard III* tetralogy.

Adrian Noble/Lee Bollinger

Sunday, March 11, 3:00–4:00 pm,
Rackham Auditorium.
UM President Lee C. Bollinger interviews Adrian Noble, RSC Artistic Director.

Ralph Williams Lecture Series

"Now Here a Period of Tumultuous Broils"

Four public lectures by Ralph Williams, UM Professor of English. Each lecture will cover one of the plays featured in the RSC tetralogy. Recommended reading: *Arden Shakespeare Series* or *Penguin Edition*. At Professor Williams' request, please read each play before attending the lecture. All lectures will be held in Rackham Auditorium.

"There Comes the Ruin, There Begins Confusion"—*Henry VI, Part I*

Monday, January 29, 7:00–8:30 pm.

"Death in the Garden of Iden"—*Henry VI, Part II*

Monday, February 5, 7:00–8:30 pm.

"I Am Myself Alone"—*Henry VI, Part III*

Monday, February 12, 7:00–8:30 pm.

"God Say Amen"—*Richard III*

Monday, February 19, 7:00–8:30 pm.

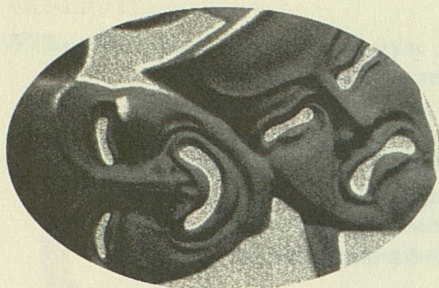
Guest Lecture

"Dreams of Kingship: Ghostly Terror in Shakespeare's *Richard III*"

Monday, February 19, 4:00–6:00 pm,
Rackham Auditorium.

Stephen Greenblatt, Professor of Shakespeare, Harvard University. In collaboration with UM Medieval and Early Modern Studies as part of the Early Modern Colloquium.

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Mark Morris Dance Group

Mark Morris artistic director
with the Detroit Symphony Orchestra

Neeme Järvi music director

Ann Arbor Cantata Singers

William Boggs music director

Friday, April 20, 8 pm

Saturday, April 21, 8 pm

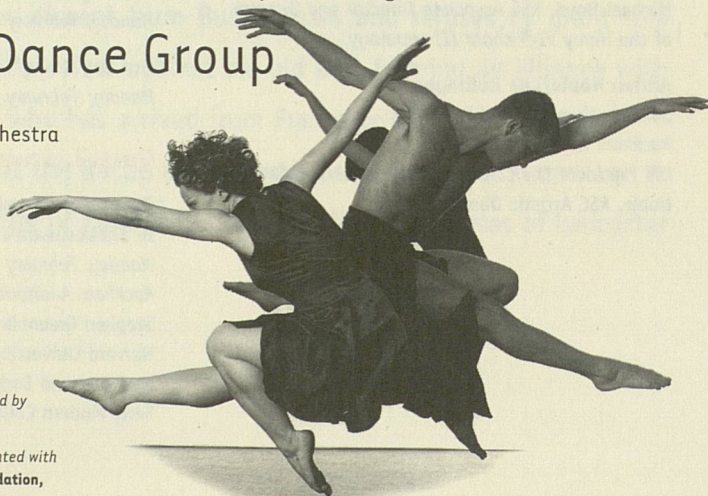
Power Center

*The Friday evening performance is sponsored by
McKinley Associates, Inc.*

*The Saturday evening performance is presented with
the generous support of The Shiffman Foundation,
Sigrid Christiansen and Richard Levey.*

*Funded in part by the National Dance Project of the
New England Foundation for the Arts.*

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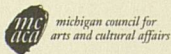


Mikhail Baryshnikov called Mark Morris "one
of the great choreographers of our time."

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arts and cultural affairs

Staging History

This four-part series is designed to share a unique "behind the scenes" look at how the RSC developed this tetralogy technically and artistically over the course of 17 weeks this past fall.

Part I – The Stage

Led by Fiona Lindsay, RSC Education. Tuesday, March 13, Power Center for the Performing Arts.

11:00–11:45 am—The Stage

RSC stage managers will demonstrate how they work with this incredibly complicated set.

Noon–1:30 pm—Design and Lighting

Featuring Set Designer Tom Piper and Lighting Designer Heather Carson.

1:45–3:00 pm—Fight Arranging with the Actors

Featuring Fight Director Terry King and RSC actors.

Part II – Backstage Stories

Led by Fiona Lindsay, RSC Education. Thursday, March 15, 9:30–11:00 am, Power Center for the Performing Arts.

"How did they do that?" The RSC technical team share how they manage 13 hours of theater and remain calm. This workshop will involve lighting, sound, makeup and stage management experts, featuring both demonstration and hands-on experiences.

Part III – The Musicians and the Composer

Thursday, March 15, 2:00–3:30 pm. UM Special Collections Library, 7th Floor, Hatcher Graduate Library.

Did you know that all the music is performed live for the RSC performances? Come meet RSC musicians James Jones (percussion/composer for the tetralogy), Keith Waterman (percussion), and Edward Watson (percussion/sax/clarinet).

Part IV – The Actors

Sunday, March 18, 2:30–3:30 pm, Rackham Auditorium.

Interview with RSC actors and Sarah Esdaile, Associate Director of the *Henry VI/Richard III* tetralogy.

Special Exhibits

"Costuming Shakespeare's History Plays"

UM Special Collections Library, Hatcher Graduate Library.

This exhibit features prints, photographs, and drawings of a wide variety of costumes from productions of Shakespeare's history plays since the late 18th century. The exhibit draws on the rich Shakespeare collections in the UM Special Collections Library and RSC Archives, including British actor David Garrick's leather gloves, reputed to have belonged to William Shakespeare.

Wednesday, February 7–Saturday, April 14.

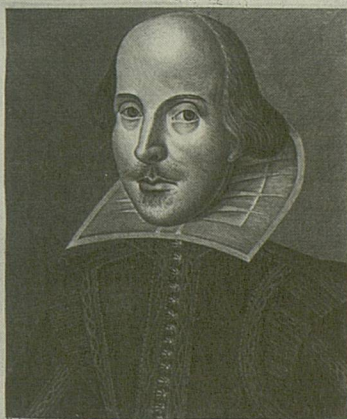
Monday–Friday, 10:00 am–5:00 pm. Saturday, 10:00 am–Noon.

Special extended hours in connection with performances: Sunday, March 11 and Sunday, March 18, 12:30–4:30 pm; Tuesday, March 13 and Thursday, March 15, 5:00–7:30 pm.

Contact Kathryn Beam, Curator, for more information and group tours: 734-764-9377.

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Related Exhibit Events

Reception and Panel Discussion:

"The Look of Shakespeare's History Plays"

Tuesday, February 13,

Reception 7:00 pm, Program 8:00 pm.

UM Special Collections Library,

Hatcher Graduate Library.

Celebration of a new exhibit on costumes with panelists discussing their experiences in designing productions of Shakespeare's history plays.

Moderated by UM Theater Professor Gary Decker.

Panelists: Francesca Callow, Costume Designer for *Twelfth Night* (Spring 2001) and Doug Paraschuk, Set Design Coordinator, Stratford Festival of Canada; Blair Anderson, Chair of the Wayne State University Department of Theater; and Nephelie Andonyadis, UM Scenic and Costume Designer.

"From Jerkin to Jacket: Changing Styles in Shakespearean Costume Design"

Three public lectures by Kathryn Beam, Curator of the Exhibit "Costuming Shakespeare's History Plays."

Sunday, March 11, 1:00 pm,

(exhibit open 12:30-4:30 pm).

Thursday March 15, 6:30 pm,

(exhibit open 5:00-7:30 pm).

Sunday, March 18, 1:00 pm,

(exhibit open 12:30-4:30 pm).

UM Special Collections Library, 7th Floor,

Hatcher Graduate Library.

Exhibit: "Shakespeare On Campus"

Through April 2001.

Bentley Historical Library.

Monday-Friday, 9:00 am-5:00 pm; Saturday, 9:00 am-12:30 pm.

This campus-wide celebration of the Royal Shakespeare Company's visit to Ann Arbor features images and documents highlighting the various theatrical, musical, dance, and scholarly interpretations of Shakespeare's works by University of Michigan drama groups, visiting professional performers and UM faculty throughout the years. It

includes an 1807 edition of *The Dramatic Works of William Shakespeare* that was owned by the University's founder, John Monteith.

Additional Events

A Taste of the British Isles

Thursday, March 8, 7:00 pm,

Zingerman's Delicatessen.

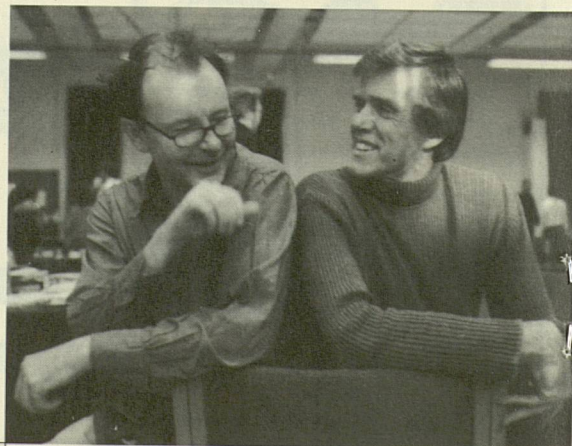
Taste new products and cheeses as part of Zingerman's British Month. Hosted by members of the Royal Shakespeare Company and Simone Jenkins, Zingerman's Cheese Educator/Buyer. A collaboration with Zingerman's and UM Medieval and Early Modern Studies, as part of the Early Modern Colloquium.

"Engendering History: Women, Gender and Shakespeare's History Plays"

Friday, March 9, Noon-2:00 pm,

Rackham Assembly Hall.

Panel Chair: Valerie Traub, UM Associate Professor of English and Women's Studies. Panelists: Simon Reade, RSC Dramaturg; Jean E. Howard, Professor of English and Comparative Literature, Columbia University; Phyllis Rackin, Professor of English in General Honors, University of Pennsylvania; Peggy McCracken, UM Associate Professor of Romance Languages and Literature. In collaboration with the UM Institute for Research on Women and Gender.



The Art of Acting and Directing Shakespeare

Friday, March 16, 4:00–5:30 pm,

UM Alumni Center.

UM Professor of Theater Leigh Woods interviews members of the RSC. In collaboration with the UM Institute for the Humanities.

Community Acting Workshop

Tuesday, March 20, 7:00–9:00 pm,

Performance Network.

Acting workshop for professional actors with RSC actors and Sarah Esdaile, Associate Director of the *Henry VI/ Richard III* tetralogy. To participate, call Performance Network, 734-663-0696. Open to the public for observation.

English High Tea

Tuesday, March 20, 7:00–8:30 pm,

Detroit Public Library, Main Library, Downtown Detroit.

Several actors from the RSC will be at the Detroit Study Club's "English High Tea." Not used since the 1930s, the DPL's historic English silver service will be dusted off in honor of this residency. For more information, contact the Detroit Public Library, 313-833-1000.

Shakespeare [and His Contemporaries]: RSC on Campus

During the three-week RSC residency, members of the RSC will be visiting many university classrooms for special lectures, dialogues, and workshops. The following list features those visits that are open to the public for observation. Seating for all classes is limited to capacity.

Tuesday, March 6, 1:00–2:30 pm,

3532 Frieze Building.

UM Theater Professor Leigh Woods' class, "**History of Theater**," with Clare Venables, RSC Director of Education. This class will work on the challenge of retrieving Shakespeare for modern audiences and traveling with it between regions and countries.

Thursday, March 8, 10:00 am–Noon,

UM Residential College Auditorium.

UM Drama Professor Martin Walsh's undergraduate class, "**Shakespeare on the Stage**," with Simon Reade, RSC Dramaturg. The focus of this class is the dramaturg's role, and the interplay of traditional history, Shakespeare's "take" on history, and the RSC production's "take" on Shakespeare.

Thursday, March 8, 1:00–2:30 pm,

UM Residential College, Room Tyler 220.

UM English Lecturer Elizabeth Goodenough's literature seminar, "**Children Under Fire**," an undergraduate interdisciplinary course on the literature of children and violence. With Simon Reade, RSC Dramaturg, and Sarah Esdaile, Associate Director of the *Henry VI/Richard III* tetralogy, if available from rehearsal. The focus of this class is the problem of child kings and the death of royal children.

Thursday, March 8, 3:00–4:00 pm,

UM Business School Hale Auditorium.

UM English Professor Ralph G. Williams' undergraduate class, "**Staging History: Shakespeare on Legitimacy and Rebellion**," with Simon Reade, RSC Dramaturg. The focus of this class is "Text and Script: Page to Stage," with attention to the choices RSC has made for this production, the implications of other choices which might have been made, or have been made in other productions, and the impact of these choices on the plays as presented.

Thursday, March 15, 10:00 am–Noon,

UM Residential College Auditorium.

UM Drama Professor Martin Walsh's undergraduate class, "**Shakespeare on the Stage**," with RSC actors and Clare Venables, RSC Director of Education. The focus of this class is coaching and discussion with students who have prepared scenes from *Henry VI* and *Richard III*.

*Thursday, March 15, 3:00–4:00 pm,
UM Business School Hale Auditorium.*

UM English Professor Ralph G. Williams' undergraduate class, "**Staging History: Shakespeare on Legitimacy and Rebellion,**" with RSC actors. The focus of this class is on the particular challenges of working with the *Henry VI* plays and *Richard III*—e.g., the actors' process of arriving at their sense of character, personality, and significance within the context of the whole production and the styles of other characters.

Monday, March 19, 11:00 am–12:30 pm,

*Tuesday, March 20, 7:00–9:00 pm,
Washtenaw Community College, College Theater.*

Workshop on "**Actors on Acting Shakespeare,**" as part of WCC's class, "Royal Shakespeare Company Experience," Barbara Mackey, instructor. Led by Clare Venables, RSC Director of Education, and RSC members. This workshop will expose students to the process of character, scene and monologue development and will cover the use of voice, body, and stage movement as it relates to communicating the meaning of text and creation of character.

*Wednesday, March 21, 11:00 am–3:00 pm,
Wayne State University, Old Main Building and
Hilberry Theater, Detroit.*

Detroit Workshops with WSU Theater Department undergraduate and graduate students. With RSC actors, Sarah Esdaile, Associate Director of the *Henry VI/ Richard III* tetralogy and Fiona Lindsay, RSC Education. The focus of these workshops is wide-ranging and may include graduate actors working on scenes and undergraduates working on text analysis or prepared monologues. Exact schedule tbd; contact the WSU Theater Department for more information, 313-577-3508.

*Wednesday, March 21, 4:30–6:00 pm,
Frieze Building Arena Theater.*

UM Theater Department Chair Erik Fredricksen's workshop, "**Open Floor,**" with UM theater students and RSC actors. Students who have memorized lines will receive coaching on voice, text and acting from RSC actors/voice coach.

RSC Goodbye Party

*Wednesday, March 21, 8:00 pm,
Leopold's Brewery & Greenhouse.*

Everyone welcome! Say goodbye to the RSC at this community-wide event with members of the Company. Cash bar and snacks. ✖

For further information on residency activities, please visit www.umich.edu/pres/shakespeare on the Internet.

www.ums.org

www.rsc.org.uk

Royal Shakespeare Company Residency Committee

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Ann Arbor Public Schools
Detroit Public Library
Detroit Public Schools
Hatcher Graduate Library
Leopold Brewery and Greenhouse
Mosaic Youth Theater
Performance Network
Royal Shakespeare Company
UM Department of English
UM Department of Theater
UM Institute for the Humanities
UM Institute for Research on Women's Gender
UM Medieval and Early Modern Studies
UM Office of the President
UM Residential College
UM Special Collections Library
UMS Advisory Committee
University Productions
Washtenaw Community College
Washtenaw Intermediate School District
Wayne State University
Wayne RESA
Windsor School District
Zingerman's

U-M, UMS, and the RSC wish to thank Debbie Herbert for her outstanding contributions to this project as RSC Residency Coordinator throughout this past year.



{ Biographies }

NICHOLAS ASBURY

Somerset/2nd Murderer

Trained: Dartington College of Arts.

Theatre: *The Deep Blue Sea*, *13 Rue de l'Amour* (Royal Theatre, Northampton). *Dracula*, *Pride and Prejudice* (national tours), *Henry V*, *The Comedy of Errors* (world tour), *King George*, *The Baloneys* (European tour), *The Baron* (Theatre of Public Works, Antwerp, 1993), *All Day Breakfast* (national and European Tour), *Dakota* (Indent Theatre Company—Co-founder, Edinburgh Fringe Festival), *Waiting for Godot*, *The Birthday Party* (Cooked Breakfast Theatre Company—Co-founder).

RSC: Gunman in *Pentecost*. Peasant Piano Player in *The Seagull*. This season: Somerset in *Henry VI*, 2nd Murderer in *Richard III*.

Television: *Hetty Wainthropp Investigates*, *Agony*.

Music: Lead guitarist in *Arnold* (1990-1995), Lead guitarist in *Mookie*. Jazz pianist, (606 Club, Le Pont de la Tour, Three Choirs Festival, Hyde Park Festival, The Waterman's Arms, Devon).

KEITH BARTLETT

Talbot/Ghost of Talbot/Father who killed his son/Stanley

Trained: Bristol Old Vic Theatre School.

Theatre: Work in London: Title roles in *Macbeth* and *Philoctetes* for Cheek By Jowl, Sir Toby Belch in *Twelfth Night*, Stephano in *The Tempest*, Don Gomez in *The Cid*, Judge Hathorne in *The Crucible*, Radish in *Piano*, PC Lawrence in *Murmuring Judges*, Kent in *Mary Stuart*, *Richard III* (US tour RNT), James Ling in *Glengary Glen Ross*, Kruger in *The Front Page* (Donmar Warehouse), *Romeo and Juliet*, *The Government Inspector* (Old Vic). Other theatre includes seasons at Chichester, Sheffield, Manchester (Contact and Library), Exeter, Windsor, Northampton, Theatr Clwyd, Orange Tree Richmond, Liverpool, Stephen Joseph Theatre Scarborough, Hampstead and The Old Vic.

RSC: This season: Talbot/Ghost of Talbot/Father

who killed his son/Stanley in *Henry VI*, Stanley in *Richard III*.

Television: *Sound of the Guns*, *Crown Court*, *Thriller*, *Robin of Sherwood*, *Brookside*, *London's Burning*, *The Bill*, *Between the Lines*, *The Knock*, *Young Man in a Hurry*, *Shine On Harvey Moon*, *No Bananas*, *Kavanagh QC*, *Dangerfield*, *The Hello Girls*, *Disaster*, *Future Shock*, *In the Name of Love*, *Heartbeat*.

Film: *Jack and Sarah*, *Truly Madly Deeply*.

Radio: *Two Planks and a Passion*.

Other: Licentiate of the Royal Academy of Music.

ROBERT BARTON

Gargrave/William Stafford/Northumberland/Grey

Trained: GSMD.

Theatre: includes *As You Like It*, *Antony and Cleopatra* (English Shakespeare Company).

RSC: Reindeer/Wolf in *The Lion, the Witch and the Wardrobe*. This season: Gargrave/William Stafford/Northumberland in *Henry VI*, Grey in *Richard III*.

Television: *The Hill*, *Trail of Guilt*.

Film: *Mrs. Brown*.

DAVID BEAMES

Bedford/Buckingham/Hastings

Trained: Bristol Old Vic Theatre School.

Theatre: Seasons at Nottingham, Salisbury, Liverpool, Newcastle, Bristol: Bolingbroke in *Richard II*, Nick in *Who's Afraid of Virginia Woolf*, Sloane in *Entertaining Mr. Sloane*, Happy in *Death of a Salesman*, Torvald in *A Doll's House*, Rakitin in *A Month in the Country*. UK Tours: Gethin Price in *Comedians* (Nottingham Playhouse), Antonio in *The Duchess of Malfi* (Oxford Playhouse), Aubrey in *Too True To Be Good* (Shared Experience). Tours abroad: Catesby in *Richard III* (RNT, US). Work in London: Mr. Hardlong in *The Grace of Mary Travers*, Anwar in *Bordertline* (Royal Court), Spider in *Submariners* (Theatre Upstairs), Delmount in *The Miss Firecracker Contest* (Bush), Will in *Holy Days* (Soho Poly),

Catesby in *Richard III*, Captain Flores in *Fuente Ovejuna*, Peer Gynt, Padre in *The Father* (RNT), *Our Country's Good* (Out of Joint, Young Vic).

RSC: Duke of Exeter in *Henry V*, Ruffle in *The Wives' Excuse*, Nearchus in *The Broken Heart*, Timagenes in *Zenobia*, High Priest in *Son of Man*, Inspector in *Les Enfants du Paradis*, Duke of Suffolk in *Henry VIII*, Loan Shark in *Camino Real*, Portuguese Ambassador/Hangman in *The Spanish Tragedy*. This season: Bedford/Buckingham/Hastings in *Henry VI*, Hastings in *Richard III*.

Television: *Fair Stood the Wind for France*, *Miss Marple—The 4.50 From Paddington*, *Pie In The Sky*, *The Bill*, *Boon*, *Casualty*, *Rumpole of the Bailey*, *Destiny*, *Collision Course*, *The Professionals*, *Submariners*, *The Rainbow*, *A Touch of Frost*, *Heartbeat*.

Film: *McVicar*, *Radio On*, *Dark Water*, *Phoenix*.

Radio: Numerous radio plays for BBC Manchester.

TOM BEARD

Alençon/Holland/Edward

Trained: Webber Douglas.

Theatre: *Hamlet*, *She Stoops to Conquer*, *Becket* (tour and West End), *Macbeth* (Sheffield Crucible), *A Madhouse in Goa* (Millstream Touring Co).

RSC: This season: Alençon/Holland/Edward in *Henry VI*, Edward in *Richard III*.

Television: *In Defence*, *Doctors*, *Poirot*, *Holby City*, *A Wing and a Prayer*, *Aristocrats*, *Staying Alive*, *The Investigator*, *McCallum*, *Ain't Misbehavin'*, *Soldier Soldier*, *Peak Practice*, *Hamessing Peacocks*, *Unnatural Pursuits*, *Boon*, *Jewels*, *Heartbeat*, *Bad Girl*.

Film: *Bridget Jones's Diary*.

FIONA BELL

Joan la Pucelle/Queen Margaret

Theatre: *Oleanna*, *The Master Builder*, *Dancing at Lughnasa*, *Mirandolina*, *Bedroom Farce* (Royal Lyceum, Edinburgh), *Good*, *Macbeth*, *Mate in Three*, *Cinderella* (Tron Theatre Glasgow), *Brilliant Traces* (Diva Productions), *Jump the Life to Come*, *The Lament for Arthur Cleary* (7:84 Theatre Company), *Sacred Hearts* (Communicado Theatre Company),

Medea (Abbey Theatre, Dublin). Work in London: *Cyrano de Bergerac* (Communicado Theatre Company, Almeida and Tour), *Snake* (Hampstead Theatre).

RSC: This season: Joan la Pucelle/Queen Margaret in *Henry VI*, Queen Margaret in *Richard III*.

Television: *Soldier Soldier* (Series VI and VII), *EastEnders*, *The Creatives*, *City Central*, *Truth or Dare*, *Casualty*, *The Bill*.

Film: *Gregory's 2 Girls*, *Duck*, *Trainspotting*, *Between Dreams*, *Stand and Deliver*, *Mistgate*, *I Saw You*.

MICHAEL BOYD

Director

Trained: Malaya Bronnaya Theatre, Moscow.

Michael Boyd was the founding Artistic Director of the Tron Theatre, Glasgow. For the Tron: *Macbeth*, *The Trick is to Keep Breathing* (Boyd/Galloway, also at the Royal Court), *Good* (nominated for Critics Award, Edinburgh Festival), Tremblay's *The Real World* (also International Festival, New York), Tremblay's *The Guid Sisters* (also Edinburgh Festival, World Stage Festival, Toronto and Montreal).

Premières of Chris Hannan's *The Baby*, Iain Heggie's *Clyde Nouveau*, Peter Arnett's *Muir and Losing Alec*, Alasdair Gray's *McGrotty and Ludmilla*. 1982-84

Associate Director of Crucible Theatre, Sheffield: *A Midsummer Night's Dream*, Howard Barker's *A Passion in Six Days*. 1979-82 Director Belgrade, Coventry:

Ron Hutchinson's *Risky City*, Boyd/Gogol *The Nose*, *The Mystery Plays*. Also *Miss Julie* (West End), *Hedda Gabler* (Leicester Haymarket), *Othello* (Lyric Hammersmith: nominated Best Director, *Plays and Players*), *The Alchemist* (Cambridge Theatre Co).

RSC: *The Broken Heart*, *Much Ado About Nothing*, *The Spanish Tragedy*, *Measure for Measure*, *Troilus and Cressida*, *A Midsummer Night's Dream*. This season: *Romeo and Juliet*, *Henry VI Parts I, II and III*, *Richard III*.

PHILIP BROOK

Burgundy/Humphrey Stafford/Simpcox/Montague/Lord Mayor

Theatre: *Afore Night Comes*, *A Christmas Carol*, *Rape of the Fair Country*, (Theatr Clwyd), *Bartleby*,

Crime and Punishment (Red Shift), *A Pair of Blue Eyes*, *Comedians*, *Hamlet* (Belgrade Coventry), *Mirandolina*, *Creon*, *Julius Caesar*, *Timon of Athens* (Leicester Haymarket), *Salvation* (Made in Wales). Work in London: *Wasted* (Old Red Lion), *Three More Sleepless Nights*, *Leonardo's Last Supper* (Orange Tree), *King Lear*, *A Yorkshire Tragedy* (RNT).

RSC: This season: Burgundy/Mayor/Humphrey Stafford/Simpcox/Montague in *Henry VI*, Lord Mayor in *Richard III*.

Television: includes *EastEnders*, *Home Farm Twins*, *Trail of Guilt*, *Next of Kin*, *Frontiers*, *A Mind to Kill*, *Coronation Street*, *District Nurse*, *The Bill*.

Radio: *The Sons of Catholic Gentlemen*.

HEATHER CARSON

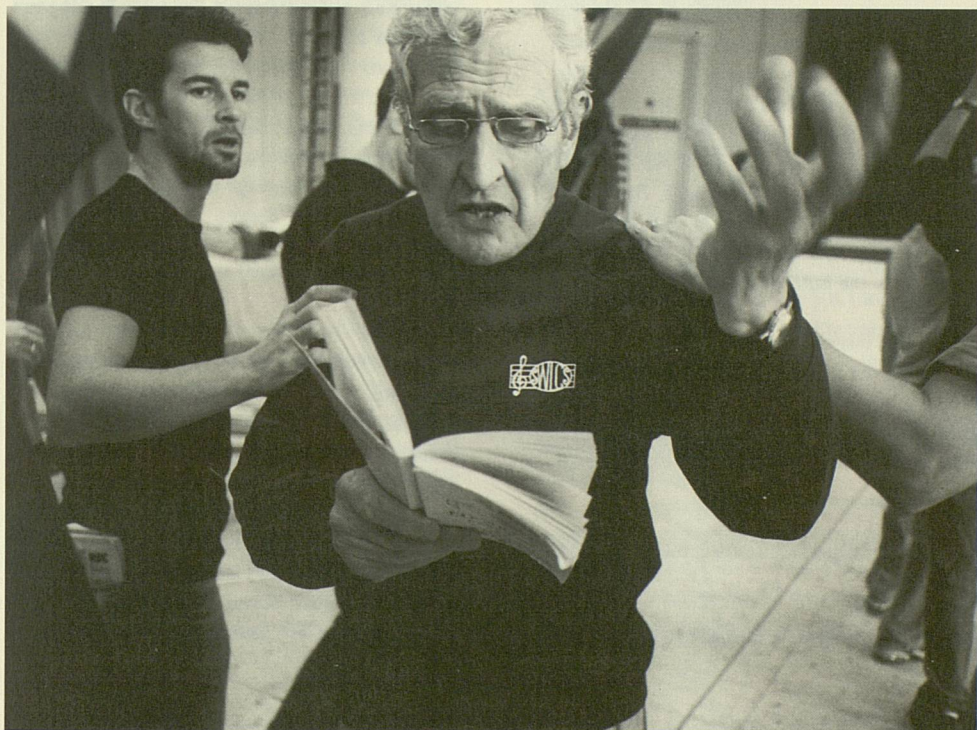
Lighting Designer

Theatre: Work in the UK includes: *The Wasp Factory* (Lyric Hammersmith and West Yorkshire Playhouse), *The Country Wife* (Citizen's Glasgow), *Elizabeth II* (Gate), *Long Day's Journey Into Night*

(Cambridge Theatre Co). Has worked in New York for the last twenty years including work with playwright/director Richard Foreman: *Venus* (The Public and Yale Rep), *Pearls for Pigs* (Hartford Stage), *Largo Desolato* (The Public), Anne Bogart's *GO, GO, GO* (PS 122, NYC and ICA, London), Mabou Mines' *In the Jungle of Cities* (Public Theater) and Eve Ensler's *The Vagina Monologues* (H.E.R.E. NYC).

RSC: *Measure for Measure*. This season: *Henry VI*, *Richard III*.

Opera: In the UK work includes the recent première of *Friend of the People* (Scottish Opera), *Visitation Sepulchri* (Edinburgh Festival/Tramway Glasgow), *Turandot* (Scottish Opera, WNO, ENO), *Inquest of Love* (ENO/La Monnaie, Brussels), *Arabella* (Opera North). Also *Norma* (Canadian Opera Company), *Orphée* (Royal Opera of Denmark), *Tales of Hoffmann* (Australian Opera), *Idomeneo*, *Billy Budd* (Geneva Opera), *The Fall of the House of Usher* (Maggio Musicale, Florence), *Don Giovanni* (Opéra de Lille, France), *Le Bizet Spectacle* (Opéra Comique, Paris),



Aida (Choregies, Orange), *Harvey Milk* (San Francisco Opera), and *Hopper's Wife* (Long Beach Opera). Also work for New Israeli Opera, Seattle Opera, Chicago Symphony Orchestra, New York City Opera, Dallas Opera.

Concert: 1991 Pet Shop Boys World Tour.

Dance: Streb/Ringside, 1983-1989.

Installation: 9 Light Actions including *black/light/night/white/garden* at the American Academy in Rome, *light/Orchard (St.)* and *light/Shaft* at The Tenement Museum, New York City.

Digital Video: Concert lighting for a documentary on the life of José Feliciano.

Teaching: Currently on the faculty of NYU.

Awards: Received the 1998/1999 Rome Prize, a 1998 NYFA Artist's Fellowship in Architecture and a 1998 grant from the Graham Foundation.

EDWARD CLAYTON

Keeper/Dick the Butcher

Theatre: includes *The Wizard of Oz*, *The Taming of the Shrew* (Lancaster), *All My Sons*, *Tons of Money* (Leeds), *A Midsummer Night's Dream* (Sheffield). Work in London: *An Enemy of the People*, *David Hare Trilogy*, *The Merry Wives of Windsor*, *Mother Courage* (RNT), *Her Sister's Tongue* (Lyric Theatre), *After the Fire* (Gate Theatre), *Poppy*, *Destiny*, *Sweeney Todd*, *Trafford Tanzi* (Half Moon Theatre).

RSC: Past work includes *Marat/Sade*, *The Homecoming*, *Mr. Puntilla and his Man Matti*, *The Merry Wives of Windsor* (Aldwych). This season: *Master/Dick the Butcher* in *Henry VI*, *Keeper* in *Richard III*.

Television: includes *Nature Boy*, *Wives and Daughters*, *Out of Sight*, *Taggart*, *Goodnight Mister Tom*, *The Bill*, *Wycliffe*, *London Bridge*, *Heartbeat*, *Peak Practice*, *Calling the Shots*, *Wild Oats*, *Love Hurts*, *Kinsey*, *GBH*, *Coronation Street*, *Brookside*.

RICHARD CORDERY

Duke of Gloucester/King Louis/Ghost of Gloucester/Buckingham

Trained: RADA.

Theatre: Regional work includes *Man and*



Superman, You Never Can Tell, One Flew Over The Cuckoo's Nest, A Thousand Clowns, The Rivals, Judgement, Macbeth, On The Razzle. Work in London includes: *The Normal Heart, The Boys Next Door, Who Killed Hilda Murrell, Desire Under The Elms, The LA Plays, The Winter's Tale, King Arthur, 'Tis Pity She's A Whore*.

RSC: *Richard II, The Merchant of Venice, The Maid's Tragedy, Troilus and Cressida, Hamlet, The Love Girl and the Innocent, In the Company of Men, Romeo and Juliet, Volpone, Othello, The Family Reunion*. This season: *Duke of Gloucester/King Louis/Ghost of Gloucester* in *Henry VI*, *Buckingham* in *Richard III*.

Television: *Will Shakespeare, Goodbye Mr. Chips, Love Hurts, Stick With Me Kid, The Knock, Shine On Harvey Moon, Backup, B.U.G.S., Young Indiana Jones, Chef, Just William, Plotlands, Trials of Jasper Carrott, Casualty, Kavanagh QC, Some Mother's Son, Unfinished Business, Shades*.

Film: *Lorenzo's Oil*.

ANDREA J. COX

Sound

Studied: Physics and Philosophy at Liverpool University.

Theatre: Worked at Liverpool Everyman Theatre including sound design for *Macbeth, Something Wicked This Way Comes*, and Bristol Old Vic including *Turkey Time, John Bull, Julius Caesar, Talk of the Devil, Meg and Mog Show, Foot on the Earth*. Joined the RSC in 1987. Sound design for the RSC includes: *The Silent Woman, The Duchess of Malfi, Troilus and Cressida, 'Tis Pity She's a Whore, The*

Theban Plays, A Jovial Crew, Elgar's Rondo, The Broken Heart, The Devil is an Ass, Three Hours After Marriage, Little Eyolf, Measure for Measure, Ghosts, Henry VI, The Phoenician Women, The Mysteries, Twelfth Night, Bad Weather, Shadows, The Winter's Tale, A Warwickshire Testimony, Tales from Ovid (Sound co-designer), *Antony and Cleopatra, A Servant to Two Masters*. This Season: *Richard II, La Lupa, Back to Methuselah, Henry VI, Richard III*.

SARAH D'ARCY

Fiend/Simpcox's Wife/Lady Bona/Marquess of Dorset
Trained: Royal Scottish Academy of Music and Drama.

Theatre: *The Cure at Troy* (Link Theatre), *The Crucible* (Byre Theatre), *The Tempest* (TAG Theatre), *A Real Doll* (Tramway Theatre), *Grand Magic* (Mayfest), *Fear and Misery of the Third Reich*. Work in London: *A Midsummer Night's Dream* (RNT and Lyric Hammersmith), *Out There* (Riverside Studio), *Fatzer Material* (Gate Theatre).

RSC: Old Woman in *Bingo*, Ceres/Ariel in *The Tempest*. This season: *Fiend/Simpcox's Wife/Lady Bona* in *Henry VI*, *Marquess of Dorset* in *Richard III*.

Television: *Doctors, The Secret, McCallum, The Bill, The Secret Life of Marcel Duchamp, Cities of the Future, Photo-Finish, Russian Beauty, They Whisper*.

RICHARD DILLANE

Suffolk/Rivers

Born: Kent.

Trained: National Youth Theatre; National Student Theatre Co.

Theatre: Work in Australia with West Australian Theatre Company, *Hole in The Wall*, Sydney Theatre Company includes: Title role in *Hamlet*, Konstantin in *The Seagull*, Tom in *Away*, Tom Wingfield in *The Glass Menagerie*, Mirabell in *The Way of the World*, Drummle/Orlick in *Great Expectations*, Surly in *The Alchemist*, Nick in *What The Butler Saw*.

RSC: Antonio in *Twelfth Night*., Diomedes in *Troilus and Cressida*. This season: *Suffolk/Rivers* in *Henry VI*, *Rivers* in *Richard III*.

Television: *Cold Feet, Seeing Red, An Evil Streak*,

Emmerdale, Verdict, The Grand, Big Women, Men Behaving Badly, Heartbeat, Soldier Soldier.

Film: *Wing Commander, Solomon*.

Radio: *Mean Times* (BBC), *Songs of Bilitis, Black Snow, Men Without Wives* (Australia).

SARAH ESDAILE

Associate Director

Studied: Goldsmiths College, London University and Director's course at RNT Studio.

Theatre: As Director: *The Maiden's Prayer* (Bush), *The Woolgatherer* (BAC), *The Crucible* (Middlesex University), *The Boys Next Door* (Grace Theatre at the Latchmere), *Downtown Paradise* (Finborough), *Flip* (Hen and Chickens), *Resistance* (Old Red Lion), *Loot* (Thorndike, Leatherhead). As Assistant Director: *The Merchant of Venice, Henry V, A Chaste Maid in Cheapside* (Shakespeare's Globe), *The Tempest* (Orchard Theatre Co), *Jesus Christ Superstar* (West End and national tour).

RSC: As Assistant Director: *Troilus and Cressida* (with Michael Boyd), *A Month in the Country*. This season: *Henry VI, Richard III*.

CHRISTOPHER ETTRIDGE

Winchester/Norfolk/Watch/Christopher Urswick

Trained: Drama Centre.

Theatre: includes *Antonio* (Nottingham Playhouse), *Joking Apart* (Crucible Sheffield), *Can't Pay, Won't Pay* (Cambridge Theatre Company), *Midnite at the Starlite* (Birmingham Rep), *Intimate Exchanges, Rag Doll* (Bristol Old Vic), *Winter in the Morning* (Watford), *Dead Funny* (UK tour). Work in London: *The Ice Chimney* (Lyric Hammersmith), *Trumpets and Raspberries* (Phoenix), *The Man Who Had All the Luck* (Young Vic), *Twelfth Night, A Midsummer Night's Dream* (Regents Park), *The Shape of the Table* (RNT), *Three Birds Alighting on a Field* (Royal Court).

RSC: This season: *Winchester/Norfolk/Watch* in *Henry VI*, *Christopher Urswick* in *Richard III*.

Television: includes *Antony and Cleopatra, The Bill, Minder, Casualty, Hard Times, The Old Curiosity Shop, Bramwell, EastEnders, The Worst Witch, six*

series of *Goodnight Sweetheart*.

Film: *Warburg, The Chain, Esther Queen of Persia, Kevin and Pery Go Large*.

GEFF FRANCIS

Earl of Warwick/Ghost of Warwick

Theatre: *Macbeth* (Leicester Haymarket), *Of Mice and Men* (West Yorkshire Playhouse). Work in London: *Elsewhere Gordon* (King's Head), *Dragons Can't Dance* (Stratford East), *The Fatherland* (Riverside Studios), *One Flew Over the Cuckoo's Nest* (New End Theatre), *Fellowship* (Workshop), *Trail of Tears* (Finborough Arms), *What's the Damage* (Wandsworth Theatre Projects), *Burning Point, Beef No Chicken* (Tricycle Theatre).

RSC: Orombo in *Oroonoko*, Lucius/soldier in *Timon of Athens*. This season: Earl of Warwick in *Henry VI*, Ghost of Warwick in *Richard III*.

Television: *Zastrozzi, The Singing Detective, Rockcliffe's Babies, A Roller Next Year, Bust, Codename Kyril, Home, Les Girls, Desmond's, Saracen, South of the Border, A Box of Swan, Alive and Kicking, Boon Christmas Special, The Upper Hand, The Bill, The Governor, Porkpie, Sharman, Casualty*.

Film: *For Queen and Country, Stick with Me Kid, Jack and Sarah, Dog Eat Dog*.

JAMES JONES

Composer/Music Director

James trained at the Birmingham School of Music and has played with many major orchestras including the City of Birmingham Symphony Orchestra and the Royal Philharmonic. He has also worked freelance on a number of operas, ballet and recordings. Since 1979 James has worked as a percussionist with the RSC, most notably on productions such as *Moby Dick, The Thebans* and *Tales from Ovid*. He also composed a score for the RSC Fringe productions of *Motherly Love* and *The Stranger*.

JOHN KANE

Exeter/Clifford/John Stanley/Bishop of Ely

Born: Dundee.

Trained: Glasgow Academy of Speech and Drama.

Theatre: Work in London: Francisco de Medici in *The White Devil* (Old Vic), Arlecchino in *The Artful Widow* (Greenwich), Roger in *Outside Edge* (Hampstead Theatre Club/Globe), City Chancellor in *Lysistrata* (Old Vic/Wyndham's/Athens/Epidaurus), Henry/Tooley in *Travels With My Aunt* (Whitehall Theatre).

RSC: Second Gravedigger in *Hamlet*, Myshkin in *The Government Inspector*, Francis in *Henry IV*, The Boy in *Henry V*, Supervacuo in *The Revenger's Tragedy*, Biondello in *The Taming of the Shrew*, Silvius in *As You Like It*, La Vérole in *The Relapse*, Lowell in *Richard III*, Guildenstern in *Hamlet*, Pompey in *Measure for Measure*, Puck in *A Midsummer Night's Dream*, Prince Myshkin in *Subject To Fits*, Verkov in *Breaking the Silence*, Caliban in *The Tempest*, Police Superintendent in *Barbarians*, Ghost of Christmas Present in *A Christmas Carol*, Peter Quince in *A Midsummer Night's Dream*, Duke of Norfolk in *Henry VIII*, Sir Hugh Evans in *The Merry Wives of Windsor*, Prologue/Soothsayer in *Cymbeline*, Father Christmas/Air Raid Warden in *The Lion, the Witch and the Wardrobe*. This season: Exeter/Clifford/John Stanley in *Henry VI*, Bishop of Ely in *Richard III*.

Opera: White Minister in *Grande Macabre* (ENO), title role in *The Impresario* (Buxton).

Television: *Z Cars, Softly Softly, Justice, Villains, Dr Who, The Love Girl and the Innocent, The Seagull, Playaway, Doctor on the Go, Devenish, Cymbeline, Love's Labour's Lost, Paradise Postponed, Taggart, Pie in the Sky, The Chief, Bob Martin*.

Writing: Adapted *The Wizard of Oz* (RSC) and *Showboat* (RSC/Opera North). Author of numerous TV plays and series. His screenplay *Daisies in December* won the Cable Ace Award for Best Screenplay in 1996.

Teaching: Director of Theatre Studies at Lafayette College, Pennsylvania, US, 1991-92.

TERRY KING

Fight Director

Theatre: *Othello, Hamlet, Romeo and Juliet* (Bristol Old Vic). Work in London: *Macbeth* (Thelma Holt), *The Riot, King Lear, The Murderers, Fool For Love*, (RNT), *Oleanna, Search and Destroy, Sore Throats* (Royal Court), *Saturday Night Fever* (Palladium).

RSC: *Hamlet* (NatWest tour 1987), *Pericles, Singer, Troilus and Cressida, As You Like It, Richard III, Julius Caesar, Henry V, Coriolanus, The Broken Heart, Measure for Measure, Pentecost, The Park, Son of Man, A Patriot for Me, La Nuit de Valognes, Woyzeck, Slaughter City, Twelfth Night, Romeo and Juliet, The Devil is an Ass, As You Like It, The White Devil, Macbeth, The Herbal Bed, Troilus and Cressida, Much Ado About Nothing, Cymbeline, Camino Real, Romeo and Juliet, Twelfth Night, Roberto Zucco, Bartholomew Fair, Measure for Measure, Bad Weather, Troilus and Cressida, A Midsummer Night's Dream, Othello, Oroonoko, Timon of Athens, The Taming of the Shrew, Macbeth*. This season: *As You Like It, The Rivals, Richard II, The Comedy of Errors, Henry IV, Romeo and Juliet, Henry VI, Richard III, The Duchess of Malfi*.

Opera: *Otello* (WNO), *Porgy and Bess* (Glyndebourne), *West Side Story* (York), *Carmen* (ENO).

Television: *Fell Tiger, A Kind of Innocence, A Fatal Inversion, The Bill, EastEnders, Measure for Measure, Casualty, The Widowing of Mrs. Holroyd, Death of a Salesman*.

NEIL MADDEN

Keeper's Assistant/Michael/Prince Edward

Trained: Welsh College of Music and Drama.

Theatre: *Gotcha* (Torch Theatre), *Macbeth* (Theatre Clwyd).

RSC: This season: *Keeper's Assistant/Michael/Prince Edward* in *Henry VI*, *Lord Mayor's Attendant/Messenger* in *Richard III*, *Keeper's Assistant* in *Richard III*.

Television: BBC comedy pilot (writer).

EDWARD MARSDEN

Understudy

Trained: Bristol Old Vic Theatre School.

Theatre: *Queen Mab, Our Country's Good* (Cheltenham Everyman), *A Midsummer Night's Dream* (Criterion Theatre Company Oxford).

RSC: This season: *Understudy* in *Henry VI, Richard III*.

Film: *The Big Day*.

Radio: *Richard III*.

GAVIN MARSHALL

Mayor's Officer/Horner/Westmoreland/Ratcliffe

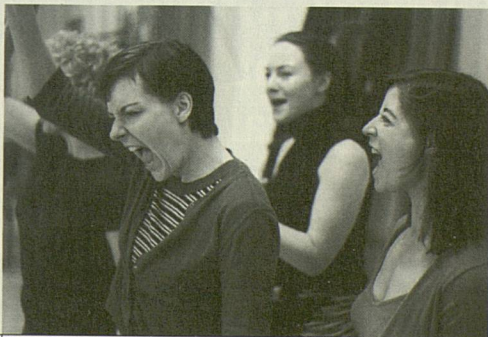
Trained: Bristol University and Fooltime Circus School.

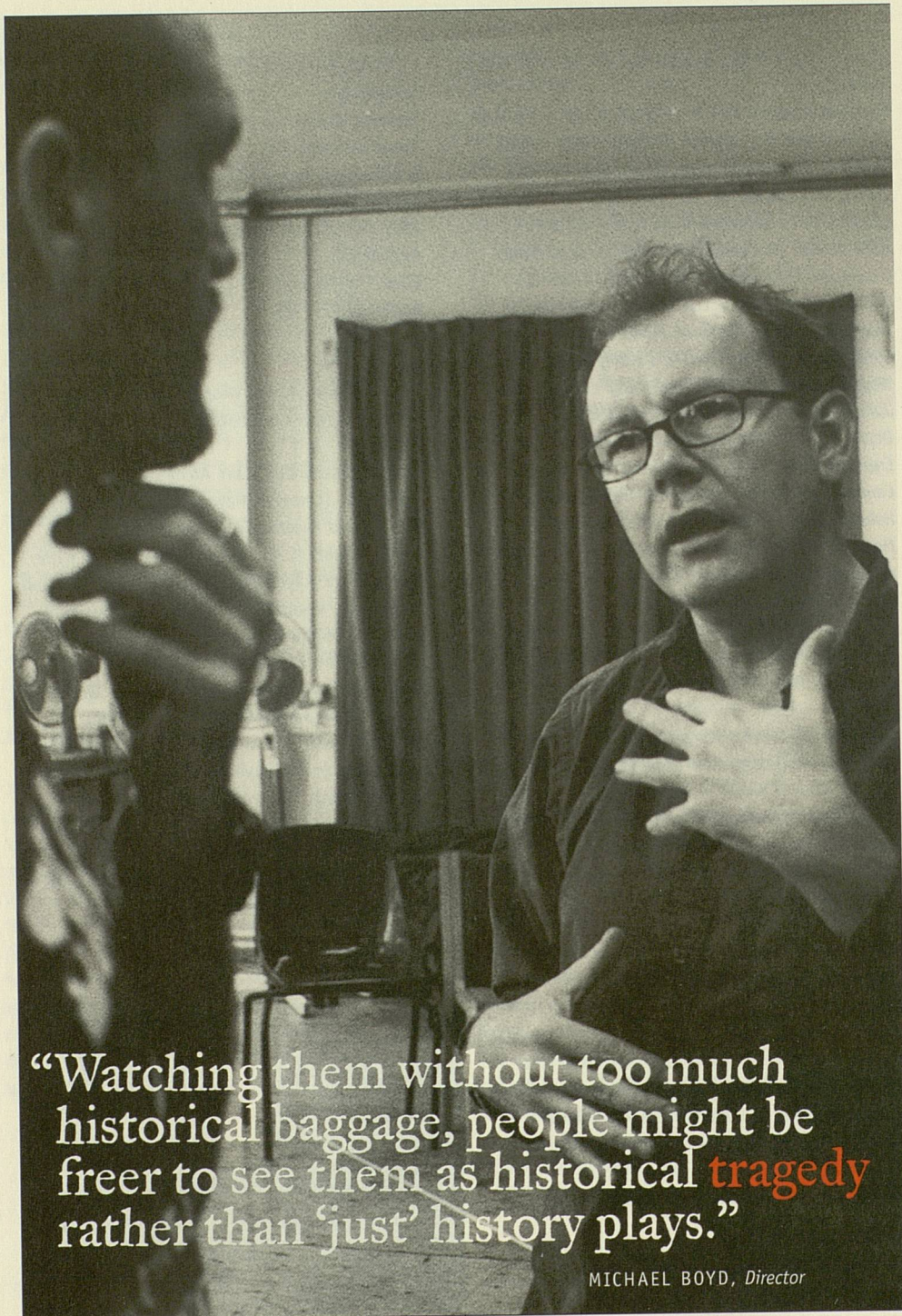
Theatre: *Spellbound* (Club Archaos), *Marabou Stork Nightmares* (Leicester Haymarket), *Gormenghast* (David Glass Ensemble), *Cyrano de Bergerac, Arabian Nights* (Communicado), *La Bête Humaine* (Nottingham Playhouse), *Sleeping Beauty* (Lyceum Edinburgh), *Beauty and the Beast* (Dundee Rep), *Seizer* (Boilerhouse), *Libera Me* (Edinburgh Millennial Festival), *Dreams of Flying* (Munich Biennale), *Penthesilea* (Heart's Reason). Work in London: *Trainspotting* (West End and tour), *Coriolanus* (with Steven Berkoff), *The Hunchback of Notre Dame* (Lilian Bayliss), *Seven Sonnets* (Lyric Hammersmith), *The Porter's Daughter* (Peta Lily), *Fabulous Beasts* (Ra Ra Zoo), *Slab Boys* (Old Red Lion).

RSC: *Mayor's Officer/Horner/Westmoreland* in *Henry VI*, *Ratcliffe* in *Richard III*.

Television: *The Bill*.

Film: *Pulse*.





“Watching them without too much historical baggage, people might be freer to see them as historical **tragedy** rather than ‘just’ history plays.”

MICHAEL BOYD, *Director*

AIDAN McARDLE

Dauphin/Richard/Bevis

Trained: RADA

Theatre: *The Hamlet Project*, *The Last Apache Reunion*, *The Honeyspike*, *On the Outside/On the Outside*, *The Iceman Cometh* (Abbey Theatre, Dublin). Work in London: *When Brains Don't Count*, *In the Family*, *The Future is Betamax*, *The Beauty Queen of Leenane*, *Flight into Egypt* (Hampstead Theatre), *The Decameron* (Gate Theatre).

RSC: *A Midsummer Night's Dream*, *Othello*, *Antony and Cleopatra*, *Rum and Vodka* (RSC Fringe). This season: Dauphin/Richard/Bevis in *Henry VI*, Richard in *Richard III*.

Other: Ian Charleson Commendation 2000.

AISLÍN McGUICKIN

Countess of Auvergne/Margery Jourdain/Rutland/Lady Anne

Trained: Rose Bruford.

Theatre: Work in London: *Maps for Lost Lovers* (National Youth Theatre), *The Steward of Christendom* (Royal Court Upstairs, Gate Dublin, Australia/New Zealand Tour), *Our Father* (Almeida).

RSC: This season: Countess of Auvergne/Margery Jourdain/Rutland in *Henry VI*, Lady Anne in *Richard III*.

Television: *Casualty*, *The Unknown Soldier*, *Amongst Women*, *The Creatives*, *David Copperfield*.

Film: *Trojan Eddie*, *The Nephew*.

DEIRDRA MORRIS

Duchess of Gloucester/Duchess of York

Born: London.

Studied: Trinity College, Dublin.

Theatre: Work at: The Gate and The Abbey Dublin, Manchester Royal Exchange, Derby Playhouse, Yvonne Arnaud Guildford, Palace Theatre Watford, Traverse Edinburgh, Waterman's Brentford, including title role in *Lulu*, Jennie in *Knuckle*, Sybil in *Private Lives*, Constance Neville in *She Stoops to Conquer*, Natasha in *The Proposal*, Anna in *The Norman Conquests*, The Long Snouted Witch in *Manus*, Nora Clitheroe in *The Plough and the*

Stars, Barbara in *Europe*, Barbra Robson in *Self Portrait*, Salome in *Revelations*, Jessica in *Beethoven's Tenth*. Work in London: Kitty Carberry in *Spokesong* (King's Head and European tour), Mother/Sphinx in *Greek* (Arts), Nora Burke in *The Shadow of the Glen* (Gate, Notting Hill), *The Women* (Old Vic), Sarah in *Munich-Athens* (Soho-Poly), Mrs. Beardsley in *Beardsley* (Offstage), Estelle Hohengarten in *The Rose Tattoo* (Playhouse and UK tour), *The Seagull*, *What the Butler Saw*, *La Grande Magia* (RNT). Work abroad: Lady Macbeth in *Macbeth* (Japan), co-founded the Dublin company Smock Alley and played Juliet/Mercutio/Friar/Lady Capulet in *A Pocket Romeo and Juliet* (Dublin Theatre Festival, Irish and New York tour), Hippolyta/Titania in *A Midsummer Night's Dream* (Dublin Theatre Festival/New York).

RSC: Polyxena/Nitetis in *The Greeks* (Aldwych), Diana in *All's Well That Ends Well* (Barbican/Broadway), Ursula in *Much Ado About Nothing*, Prudence Duvernoy in *Camino Real*, Isabella in *The Spanish Tragedy*. This season: Duchess of Gloucester in *Henry VI*, Duchess of York in *Richard III*.

Television: *No Country For Old Men*, *Woman in White*, *Great Writers*, *Bunch of Fives*.

Radio: *Eyes of Max Carrados*, *The Wild Card*.

Other: Co-wrote *Revelations* (Traverse Edinburgh), adapted *Novel With Cocaine* for the stage (New Grove, London), stage adaptation of *Japan Sinks*; directed *Yo Yo* (1995 Hong Kong Theatre Festival), *The Bear* (US 1989).

JAKE NIGHTINGALE

Bastard of Orleans/Jack Cade/Montgomery/Tyrral

Trained: Drama Studio London.

Theatre: Ralph in *Bouncers* (Hull Truck), Chris Lambrianou in *Inside the Firm* (Queen's Hornchurch), title role in *Master Olof* (Spitalfields Church). Work in London: Warder in *The Trial* (Young Vic), title role in *Horace* (Lyric, Hammersmith). Tours: Malvolio in *Twelfth Night*.

RSC: Fat Man/Pimp in *Roberto Zucco*, Bristle in *Bartholomew Fair*, Abhorsen in *Measure for Measure*.

This season: Bastard of Orleans/Jack Cade/
Montgomery in *Henry VI*, Tyrrel in *Richard III*.

Television: *Burnside, The Last Musketeer, David Copperfield, A Touch of Frost, The Bill, Birds of a Feather, London's Burning, Crimewatch File, Men of the World, Roger Roger, Perfect Scoundrels.*

Film: *Respect, Martin Amis Project.*

OWEN OAKESHOTT

Alexander Eden/Oxford

Trained: Webber Douglas.

Theatre: *Melonfarmer* (Theatre Royal, Plymouth).
Work in London: *The Iceman Cometh* (Almeida),
Of Blessed Memory (King's Head), *Don Pedro in
The House of Desires* (BAC).

RSC: Mr. Robinson in *The General From America*,
Canidius in *Antony and Cleopatra*, Timon of
Athens. This season: Alexander Eden/Oxford in
Henry VI, Oxford in *Richard III*.

Television: *The Bill, Birds of a Feather, Family
Affairs, In the Name of Love, Armadillo.*

Radio: *Ectoplasm.*

DAVID OYELOWO

Henry VI/Ghost of Henry VI

Trained: LAMDA.

Theatre: *The Love of the Nightingale, Bouncers,
Coriolanus, A Taste of Honey, The Threepenny
Opera, Zoo Story.* Work in London: *Suppliants*
(Nominated for the Ian Charleson Award 1998,
Gate Theatre).

RSC: Menecrates/Dercetus in *Antony and Cleopatra*,
Bonario in *Volpone*, Aboan in *Oroonoko*. This
season: Henry VI in *Henry VI*, Ghost of Henry VI
in *Richard III*.

Television: *Off Limits, King of Hearts, Maisie Raine,
Brother and Sisters.*

Film: *Dog Eat Dog.*

TOM PIPER

Designer

Trained: Graduated from Trinity College, Cambridge
before training in theatre design at the Slade School
of Art.

Theatre: Designs include: *The Birthday Party,
Blinded by the Sun, Oh! What a Lovely War* (RNT),
Miss Julie (Theatre Royal, Haymarket), *Denial*
(Bristol Old Vic), *Penny for a Song* (Whitehall and
UK Tour), *The Spirit of Annie Ross* (Gate Theatre,
Dublin), *The Frogs, The Cherry Orchard* (Nottingham
Playhouse), *Stiff!*, *The Master Builder* (Lyceum
Edinburgh and tour), *Three Days of Rain, Helpless*
(Donmar Warehouse), *Dealer's Choice* (Theater in
der Josefstadt Vienna), *Scissor Happy* (Duchess
Theatre), *Wallace and Gromit—A Grand Night Out*
(Peacock Theatre and tour), *Kindertransport*
(Vaudeville, Watford and Soho Theatre Co), *The
Crucible, Six Characters in Search of an Author*
(Abbey Theatre Dublin), *Backpay, Cockroach, Who?*
(Royal Court), *Waking, Tulip futures, Ripped, My
Goat, Rockstation*, Opening 4 play season (Soho
Theatre Co), *Endgame, Dumbstruck, Macbeth,
Cinderella, Jack and the Beanstalk* (Tron Theatre,
Glasgow), *The Price* (Theatre Royal York), *The Way
of the World* (Lyric Hammersmith), *The Duchess of
Malfi* (Wyndham's, Greenwich and tour), *Sweet
Panic, The Philanderer, Disposing of the Body*
(Hampstead Theatre).

RSC: *The Broken Heart, Spring Awakening, A Patriot
For Me, Much Ado About Nothing, The Spanish
Tragedy, Bartholomew Fair, Measure for Measure,
Troilus and Cressida, A Month in the Country, A
Midsummer Night's Dream.* This season: *Romeo and
Juliet, Henry VI, Richard III.*

Other: Tom has won the London Fringe Best
Design Award twice. He was Design Consultant for
the new Soho Theatre Company building in Dean
Street, London.

ELAINE PYKE

Fiend/Lady Elizabeth Grey/Queen Elizabeth

Born: South Wales.

Trained: Rose Bruford.

Theatre: *A Man For All Seasons* (Sherman Theatre),
Dogg's Hamlet, The Real Inspector Hound (Palace
Theatre Watford), *A Little Like Drowning, Lady
Macbeth, Adventures in a Yorkshire Landscape*
(Millstream Touring), *People on the River* (Red

Room), *Les Liasons Dangereuses* (PW Productions).

RSC: Fairy in *A Midsummer Night's Dream*, Euphranea in *The Broken Heart*, Madam Bolon in *Peer Gynt*, Patroclus in *Troilus and Cressida*, Lizaveta in *A Month in the Country*. This season: Fiend/Lady Elizabeth Grey in *Henry VI*, Queen Elizabeth in *Richard III*.

Television: *The Bill*, *Bliss*, *Peak Practice*.

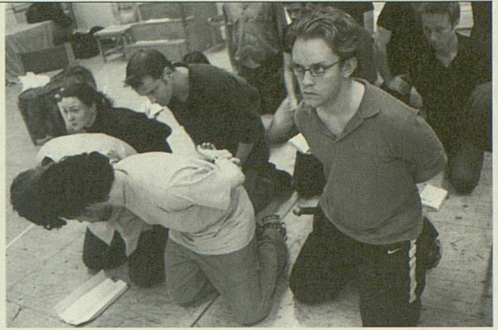
Film: *So I'm HIV Positive*, *Weddings of Inga Sorrenson* (NSFT).

Radio: *Northern Lights*, *Death on the Nile*, *The Cherry Orchard*, *Postcards Spindrift* (BBC Radio Drama Company).

LIZ RANKEN

Movement director

Theatre: Has performed with DV8 Physical Theatre, Gloria Music Theatre, Test Department Productions, Second Stride Research Project, ENO and The Cholmondleys. She has choreographed and appeared in various independent works for the South Bank in the *Danger Women at Work*, *Ballroom Blitz* and *New Moves* Festivals; as a soloist for the Brighton Festival and the ICA London. As a Movement Director work includes *Anna Karenina* (for which she won *Time Out* Dance Umbrella Award), *Mill on the Floss*, *War and Peace*, *Jane Eyre*, *Mother Courage* and *The Tempest* for Shared Experience Theatre Company, *The House of Bernarda Alba*, *A Doll's House*, *Dreaming* (Royal Exchange), *Blue Night in the Heart of the West* for Plain Clothes Productions, *Twelfth Night* for Deborah Page, *A Midsummer Night's Dream* (Lyceum), *The Big Tease*, *Doing Bird* for prisons and theatres. Movement Director and performer for Grassmarket Project, *Cat. A*. Director and performer for Out of Order Company (performers with a disability), *Funk Off Green* (won Capital Award; finalist for an Edinburgh Fringe 1st), *Summat-Do-Wi-Weddins* (won Place Portfolio Choreographic award), *Theory of Love*, *Fireface* (Royal Court).
RSC: *The Changeling*, *Richard III*, *The Phoenician Women*, *As You Like It*, *Troilus and Cressida*, *A Midsummer Night's Dream*. This season: *Romeo and*



Juliet, *Henry VI*, *Richard III*.

Film: Choreographed and performed in Derek Jarman's film *Pet Shop Boys Tour*. She has appeared in *Edward II* and Constantine Giannari's *Three Steps to Heaven*. Wendy Houston's *Touched* (BBC2, Dance for Camera), choreographed *Alive and Kicking* directed by Nancy Meckler.

RHASHAN STONE

Reignier/Weaver/George of York/Clarence

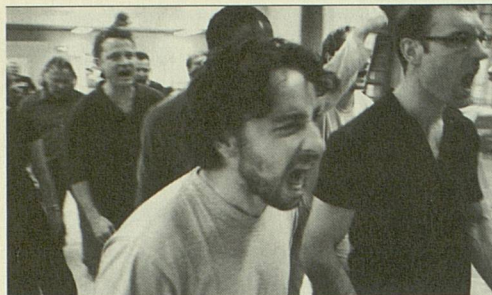
Born: New Jersey.

Theatre: *The Seagull*, *Present Laughter*, *The Tempest* (West Yorkshire Playhouse), *Animal Crackers* (Royal Exchange), *Happy End*, *Doughnuts*, (Nottingham Playhouse), *Generations of the Dead In the Abyss of Coney Island Madness* (Contact Theatre). Work in London: *As You Like It* (Albery Theatre), *Sweeney Todd*, *The Red Balloon* (RNT), *Chasing The Moment* (RNT Studio, BAC and Pleasance Theatre), *The Merry Wives of Windsor*, *A Funny Thing Happened on the Way to the Forum* (New Shakespeare Company), *Five Guys Named Moe* (Lyric). Tours abroad: *As You Like It* (Cheek By Jowl world tour).

RSC: Claudio in *Much Ado About Nothing*, The Dreamer in *Camino Real*, Guildenstern in *Hamlet*. This Season: Reignier/Bolingbroke/Weaver/George of York in *Henry VI*, George of Clarence in *Richard III*.

Television: *Picking up the Pieces*, *The Detectives*, *Goodnight Sweetheart*, *Desmond's*.

Other: As composer: Original piano score for *The Seagull* (West Yorkshire Playhouse), *Pirandello 3x3* (New End Theatre). Additional music and vocal



arrangements for *Much Ado About Nothing* (RSC). Currently composer for a new musical *The Coloured Valentino* and co-composer/lyricist for *The Last Morning* which has been shortlisted for the Vivian Ellis Award 2000.

GEOFFREY STREATFEILD

Vernon/Young Clifford/Lovell (1st Murderer)

Trained: RADA.

Theatre: First work in theatre.

RSC: This season: Vernon/Young Clifford in *Henry VI*, Lovell (1st Murderer) in *Richard III*.

Television: *Sword of Honour*, *Love in a Cold Climate*.

Other: Winner of the Behrens Bursary, Laurence Olivier Award 1999.

SAM TROUGHTON

John Talbot/Ghost of John Talbot/Son who killed his father/Richmond

Studied: Hull University.

Theatre: Mr. Martin in *The Bald Prima Donna* (National Student Theatre Company, Scarborough and Edinburgh Festivals—Best Actor Award, National Student Drama Festival), *Rasputin*. Compiled, directed and performed in *The Mechanicals* (Z Theatre Company, Edinburgh Festival). For the Attic Theatre Company, Wimbledon; Rory in *The Other Shore* (Croydon Warehouse, The Mill Guildford), Demetrius in *A Midsummer Night's Dream* (Cannizaro Park). Work in London: Title role in *Hamlet* (Orange Tree Theatre and TIE Tour).

RSC: Tailor/Sugarsop/3rd Servingman in *The Taming of the Shrew*. This season: John Talbot/Walter Whitmore/Ghost of John Talbot/Son

who killed his father in *Henry VI*, Richmond in *Richard III*.

Television: *Summer in the Suburbs*.

Other: Directed *Voices*—Winner of Young Welsh Writers Award 1996, wrote and directed two short films: *Play It Sam* and *The Briefcase*, adapted for the stage and directed *Porphyria's Lover*.

JAMES TUCKER

Sir William Lucy/Peter/Rutland's Tutor/Catesby

Trained: Mountview Theatre School.

Theatre: Includes: Viola in *Twelfth Night*, Katherine/Boy in *Henry V* (Watermill, Newbury), Adrian in *The Tempest* (Nottingham Playhouse and world tour), Player Queen in *Hamlet* (Citizens, Glasgow), Curio in *Twelfth Night* (Nottingham Playhouse), Jimmy in *When Did You Last See Your Trousers?* (Haymarket, Leicester), Uriah Heep in *David Copperfield* (Factotum Theatre Co). Work in London: Belyaev in *A Month in the Country* (Albery), Kip in *Life Under Water* (Man in the Moon), Smith in *Ghost Train* (Lyric Hammersmith and tour). National tour: Oakley/Priest in *Shadowlands* (Armada), Yepikhodov in *The Cherry Orchard* (English Touring Theatre).

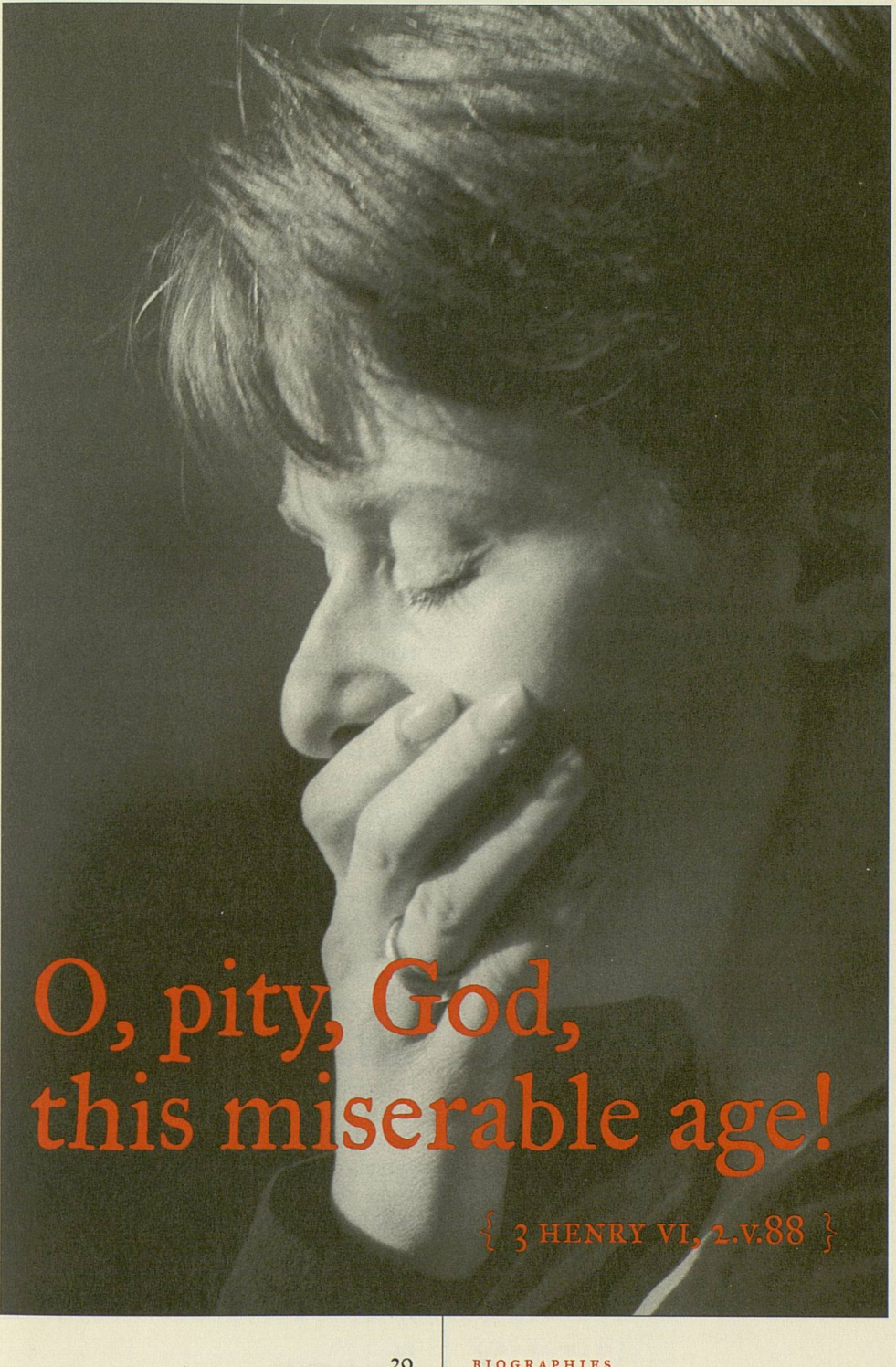
RSC: Lord Alfred in *A Woman of No Importance* (West End), Mooncalf/Filcher in *Bartholomew Fair*, Thurio in *The Two of Gentlemen of Verona*, Froth in *Measure for Measure*, Mr. Tumnus in *The Lion, the Witch and the Wardrobe*. This season: Sir William Lucy/Peter/Rutland's Tutor in *Henry VI*, Catesby in *Richard III*.

FIONA WALTON

Assistant Director

Studied: Strathclyde University

Theatre: As Director: *Kvetch*, *The King is Dead*, *Metamorphosis* (Ramshorn Theatre), *Blueblade*, *Thunder thighs* (Everywoman Theatre), *Firestarter*, *The Caucasian Chalk Circle*, *Judas* (Chester Mystery Plays, Action Transport), *Cyrano* (Co director, Theatre du Kronope, Avignon and tour), *Diary of a Somebody*, *Kafka Dances* (Artistic Director, High Doh Theatre Company), *Machinal* (Moving Parts



O, pity, God,
this miserable age!

{ 3 HENRY VI, 2.v.88 }

Theatre Company, Edinburgh Festival, Munich), *Travels with My Aunt*, *Junk*, *Quelques Fleurs Part 1* (Brunton Theatre), *Class Act* (Traverse). As Assistant Director: *Serious Money*, *Up 'n' Under*, *The Rivals* (Chester Gateway Theatre), *Accidental Death of an Anarchist* (Arches Theatre), *You'll Have Had Your Hole* (West Yorkshire Playhouse), *The Price*, *Confessions of a Justified Sinner*, *Romeo and Juliet*, *Kevin's Bed*, *Twelfth Night* (Brunton Theatre).

RSC: This season: *Henry VI*, *Richard III*.

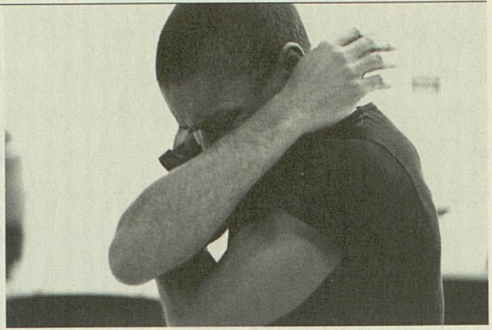
JEROME WILLIS

Mortimer/Salisbury/Lord Say/Exeter/Archbishop of York

Theatre: *No Man's Land*, *Duet for One* (Leicester Haymarket), *Richard III*, *Antony and Cleopatra* (Ludlow Festival), *Educating Rita* (Derby Playhouse), *Back to Methuselah* (Cambridge Theatre Company), *The Late Christopher Bean* (Cambridge Theatre Company Tour), *Roll On Friday*, *The Ambassador Mrozek* (Nuffield Theatre Southampton), *Pygmalion* (Oxford Playhouse and tour), *A Piece of My Mind* (Nuffield Theatre Southampton, Apollo Theatre and tour), *In Broad Daylight* (Nuffield Theatre Southampton and Tricycle Theatre), *Totally Foxed* (Queens Theatre Hornchurch and tour), *Double Dealer* (Triumph Theatre Productions Tour), *Himself* (Nuffield Theatre Southampton and tour), *An Enemy of the People* (Bristol Old Vic). Work in London: *Rules of the Game* (West End and tour), *Pork Pies* (Theatre Royal Stratford East), *Ghost Sonata* (Queen Elizabeth Hall), *Killers* (Royal Court Upstairs), *The Bacchae* (Opera Factory Queen Elizabeth Hall), *The Life of Galileo* (Almeida), *Three Sisters* (Royal Court /Out of Joint tour).

RSC: This season: *Mortimer/Salisbury/Lord Say/Exeter* in *Henry VI*, *Archbishop of York* in *Richard III*.

Television: *The Tale of Beatrix Potter*, *By the Sword Divided*, *Oscar*, *Pickwick Papers*, *Tender Is The Night*, *Bergerac*, *To Have and to Hold*, *Oedipus at Colonus*, *King and Castle*, *A Killing on the Exchange*, *Matlock*, *Yes Prime Minister*, *Running*



Wild, *The Gentleman's Club*, *68 Highmere Park*, *Wish Me Luck*, *Poirot*, *Chain*, *The New Statesman*, *Fabulous Singlettes*, *Black and Blue*, *Sherlock Holmes and the Leading Lady*, *Incident at Victoria Falls*, *Underbelly*, *Stay Lucky*, *The Harry Enfield Show*, *Farm Murders*, *True Crimes*, *Goodnight Sweetheart*, *Blue Heaven*, *Space Precinct*, *A Mind to Murder*, *Brookside*, *Casualty*, *March in Windy City*, *McCallum*, *Heaven on Earth*, *A Certain Justice*, *Bolton 7*, *A Touch of Frost*, *The Scarlet Pimpernel*, *Midsomer Murders*, *Real Women*, *Silent Lives*.

Film: *Space Vampires*, *Anastasia*, *Tyndale*, *Death of a Son*, *Dear Sarah*, *Orlando*, *Business Affairs*, *Tales of Mystery and Imagination*, *The Apocalypse Watch*, *Sea Change*.

CLIVE WOOD

York/Ghost of York

Theatre: Includes: *The Beaux' Stratagem*, *Henry in Henry V*, *Guys and Dolls*, *Edward II* (Bristol Old Vic), *The White Devil*, *Mephisto* (Oxford Playhouse). Work in London includes: *One O'Clock World* (Tricycle Theatre), *Malcolm* in *Peter O'Toole's Macbeth* and *Bottom* in *A Midsummer Night's Dream* (Old Vic), *Banquo* in *Macbeth* (RNT).

RSC: *Lennox* in *Macbeth*, *Edmund* in *King Lear*, *Edward Bond's Lear*, *Pompey* in *Antony and Cleopatra*, *Kenneth* in *The Body*, *John Browdie/Sir Mulberry Hawk* in *Nicholas Nickleby*, *Le Vicomte de Valmont* in *Les Liaisons Dangereuses* (1993-4), *Pistol* in *Henry V*, *Orsino* in *Twelfth Night*, *Wilding* in *The Wives' Excuse*. This season: *York* in *Henry VI*, *Ghost of York* in *Richard III*.

Television: *A Kind of Loving*, *A Globusz*, *Shooting to Stardom*, *The Good Guys*, *The Humming Bird Tree*, *Witchcraft*, *Dead Romantic*, *Press Gang*, *Stay Lucky*, *The Bill*, *A Question of Commitment*, *Soldier, Soldier*, *No Crying He Makes*, *A Very Peculiar Practice*, *Pretorious—Sugar and Spice*, *Love After Lunch*, *Chekhov in Yalta*, *Honeymoon*, *Mr. Palfrey of Westminster*, *London's Burning*, *At Home with the Braithwaites*.

Film: Credits include: *The Crucifer of Blood*, *Treasure Island*, *Buster*, *The Innocent*, *Dogtags*.

UNDERSTUDY ROLES

Nicholas Asbury Winchester/York (*Henry VI*), Catesby (*Richard III*)

Keith Bartlett Buckingham (*Henry VI*, *Richard III*)

Robert Barton Alexander Eden/Horner/Young Clifford/Rivers/Northumberland (*Henry VI*), Rivers/Oxford (*Richard III*)

David Beames Gloucester (*Henry VI*)

Tom Beard Suffolk (*Henry VI*)

Philip Brook Exeter/Bedford/Buckingham/Stanley/Lord Clifford/Hastings (*Henry VI*), Cardinal/Hastings (*Richard III*)

Edward Clayton Mortimer/Salisbury/Lord Say/Exeter (*Henry VI*), Mayor/Archbishop (*Richard III*)

Sarah D'Arcy Countess of Auvergne/Margery Jourdain/Duchess of Gloucester/Prince Edward/Elizabeth Grey/Rutland/Tutor (*Henry VI*), Anne/Duchess of York/Elizabeth (*Richard III*)

Richard Dillane Edward (*Henry VI*, *Richard III*)

Neil Madden Vernon/John Talbot/Gargrave/Keeper/Peter/Butcher/Young Richmond/Son who kills his father (*Henry VI*), Richmond/Lovell/Dorset (*Richard III*)

Edward Marsden Warwick (*Henry VI*), 2nd Murderer/Grey/Tyrrel/Ratcliffe/Keeper's Assistant/Ghost of Warwick (*Richard III*)

Gavin Marshall Somerset/Lucy/Burgundy/Simpcox/Stafford/Oxford/Montague/Montgomery/Northumberland (*Henry VI*)

Aislin McGuckin Simpcox's wife/Michael/Lady Bona (*Henry VI*)

Jake Nightingale Talbot/Ghost of Talbot/Norfolk/Father who kills his son/ Keeper's Assistant/King Louis (*Henry VI*), Stanley (*Richard III*)

Owen Oakeshott Bastard/Jack Cade (*Henry VI*), Scrivenor/Herbert/Blunt (*Richard III*)

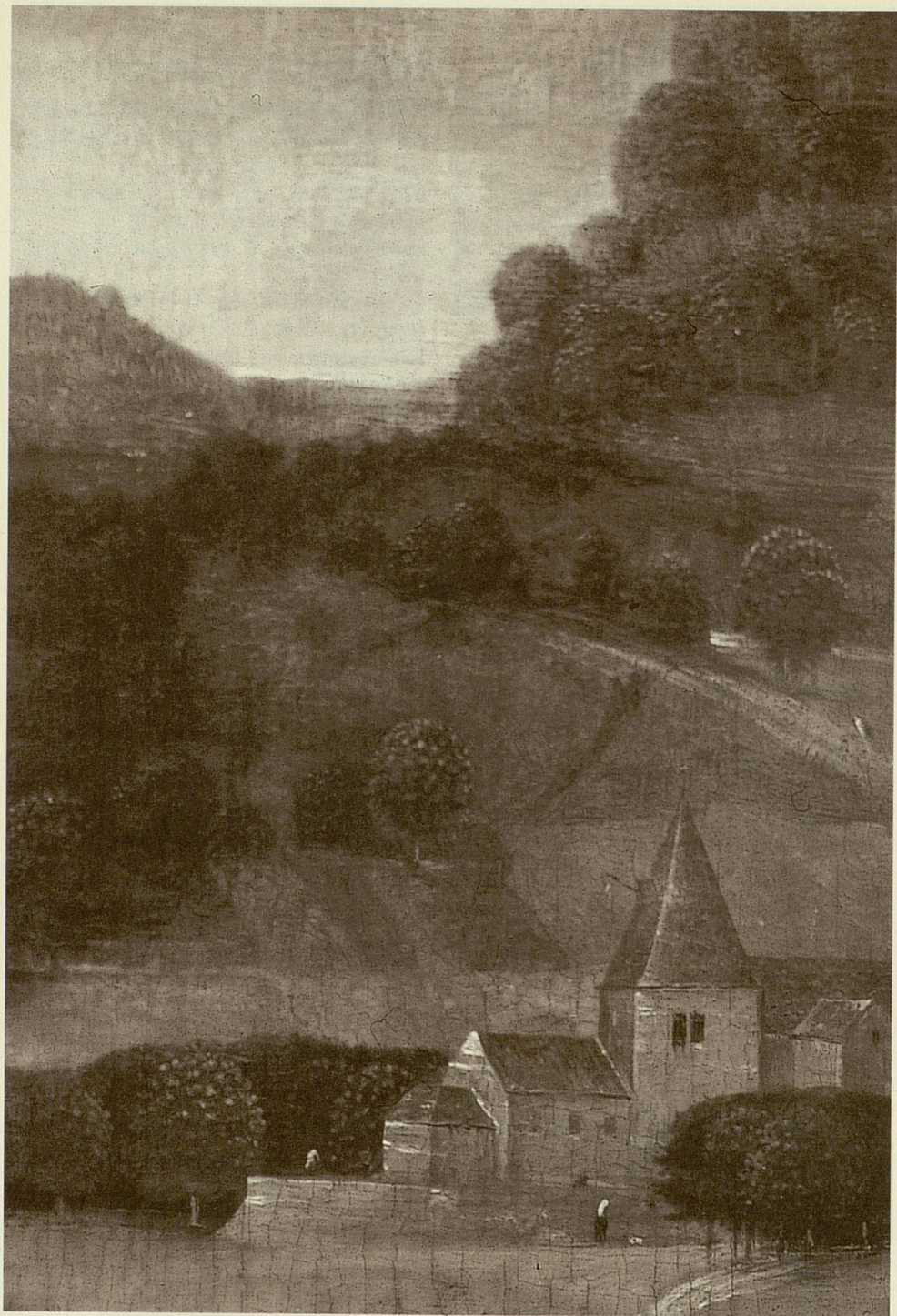
Elaine Pyke Joan la Pucelle/Margaret (*Henry VI*), Margaret (*Richard III*)

Geoffrey Streatfeild Dauphin/Hume/Bevis/Richard (*Henry VI*), Richard (*Richard III*)

Sam Troughton Henry (*Henry VI*)

James Tucker Reignier/Alençon/Holland/Weaver/Clarence (*Henry VI*), Clarence (*Richard III*)





{ The Royal Shakespeare Company }

The Royal Shakespeare Company is one of the best-known theatre companies in the world. It has operated in its present form since 1961 when it changed its name from the Shakespeare Memorial Theatre Company, established a London base and widened its repertoire to embrace works other than Shakespeare.

Today the RSC has five home theatres. In Stratford, the Royal Shakespeare Theatre stages large-scale productions of Shakespeare's plays; the Swan, a galleried Jacobean playhouse, brings to light the plays of many of his neglected contemporaries alongside classics of world theatre, while The Other Place, the

company's studio theatre, houses some of the company's most exciting experimental and contemporary work, as well as providing a regular venue for visiting companies and some of the RSC's education work, including the annual Prince of Wales Shakespeare School.

In 1982 the company moved its London home to the Barbican Centre, where in the large-scale Barbican Theatre and the studio-sized Pit Theatre, the company stages new productions as well as the repertoire transferring from Stratford.

But Stratford and London are only part of the story. Recent years have seen a dramatic increase in the reach of the RSC, with major RSC productions on tour around the UK and abroad. Productions from Stratford and London visit regional theatres, while our annual regional tour continues to set up its own traveling auditorium in schools and community centers around the country. This ensures that the RSC's productions are available to the widest possible number of people geographically. An extensive program of education work accompanies all this, creating the audiences of tomorrow by bringing the excitement and the power of theatre to young peo-

ple all over the country. Between November 2000 and June 2001 the RSC will have presented over forty weeks of theatre in more than twenty-five towns and cities in the UK, outside our own theatres.

In the past few years the company has taken Shakespeare to enthusiastic audiences in Europe, the US, Australia and New Zealand, South America, Japan, India and Pakistan, Hong Kong, Turkey and Korea. The RSC is grateful to The British Council for its support of its overseas touring program.

Despite enormous changes over the years, the company today continues to function very much as an ensemble of actors and actresses, whose artistic talents combine with those of the world's top directors and designers and the most highly-skilled technical teams to give a distinctive and unmistakable approach to theatre. ✱

The Royal Shakespeare Company's production of Shakespeare's History Plays at the Power Center and the Company's accompanying residency at The University of Michigan marks the Royal Shakespeare Company's UMS debut.

The Royal Shakespeare Company

Patron, Her Majesty the Queen
President, His Royal Highness The Prince of Wales
Deputy President, Sir Geoffrey Cass
Chairman of the Board, Lord Alexander of Weedon QC
Deputy Chairman, Lady Sainsbury of Turville
Vice-Chairmen, Charles Flower, Professor Stanley Wells

Direction

Adrian Noble, *Artistic Director*
Chris Foy, *Managing Director*
Lynda Farran, *Executive Producer*
John Barton, David Brierley, Peter Brook,
Terry Hands, Trevor Nunn, *Advisory Direction*
Trevor Nunn, Terry Hands, *Emeritus Directors*

Associate Directors

Michael Attenborough, *Principal Associate Director*
Michael Boyd, Gregory Doran
Steven Pimlott, *Director of The Other Place*

Casting

John Cannon, *Casting Director*
Ginny Schiller, *Deputy Casting Director*

Company Management

Sonja Dosanjh, *Company Manager* (Stratford)
Charles Evans, *Company Manager* (London)

Development

Liam Fisher-Jones, *Director of Development*
Paula Flinders, *Deputy Head of Development*

Dramaturgy

Simon Reade, *Dramaturg*
Zinnie Harris, *Resident Playwright*

Education

Clare Venables, *Director of Education*

Finance

David Fletcher, *Director of Finance and Administration*
Donna Gribben, *Head of Finance*
Chris O'Brien, *Head of Information Technology*
Elaine Smith, *Senior Management Accountant*

Human Resources

Rachael Whitteridge, *Head of Human Resources*

Marketing

Kate Horton, *Director of Marketing*
Egil Bjornsen, *Sales Manager*
Andy Cole, *Deputy Head of Marketing*
Kathy Elgin, *Head of Publications*
Britannia Emson, *Head of Box Office Services* (London)
Tracey Lancaster, *Marketing Development Manager*
Justin Tose, *Retail Manager*
Andy Williams, *Acting Head of Graphics*

Music

Stephen Warbeck, *Head of Music & Associate Artist*
Richard Brown, *Director of Music* (London)
Tony Stenson, *Music Director* (London)
Michael Tubbs, *Director of Music* (Stratford)
John Woolf, *Music Director* (Stratford)

Planning

Carol Malcolmson, *Planning Administrator*

Press and Public Relations

Roger Mortlock, *Director of Press and Public Affairs*
Katherine Hunter, *Senior Press and Public Relations
Officer*

Producers

Denise Wood, *Producer*

Production

James Langley, *Head of Technical Management*
Geoff Locker, *Head of Production*
Simon Ash, *Production Manager, Barbican Theatre*

(*can't*)

Alan Bartlett, *Head of Construction*
Charlotte Bird, *Head of Production Wardrobe*
Jeremy Dunn, *Stratford Sound Manager*
John Evans, *Acting Head of Property Shop*
Patrick Frazer, *Production Manager, The Pit Theatre*
Stuart Gibbons, *Production Manager, Swan Theatre*
Mark Graham, *Production Manager, The Other Place*
Brenda Leedham, *Head of Wigs and Make-up*
Nigel Loomes, *Head of Paint Shop*
David Parker, *Production Manager RST*
Anthony Rowe, *Design Coordinator*

Special Projects

Caro MacKay, *Head of Special Projects*
Jasper Gilbert, *Technical Manager*

Stabilization

Caroline Felton, *Stabilization Change Director*

Stratford Redevelopment

Jonathan Pope, *Project Director*

Technical Services

Simon Bowler, *Head of Technical Services*
Peter Fordham, *Technical Systems (Stratford)*
David Ludlam, *Technical Systems (London)*

Theatre Operations

Neil Constable, *London Manager*
Peter Cadley, *Theatres Manager (London)*
Richard Rhodes, *Deputy Stratford Manager*
Bronwyn Robertson, *Administrator, The Other Place*
Gary Stewart, *Stratford Manager*

Voice

Andrew Wade, *Head of Voice*

The RSC is incorporated under Royal Charter.
Registered Charity Number 212481.

For the RSC on Tour

Sound Technician, Mike Compton
Chief Electrician, Steve Daly
Press and PR Officer, Jane Ellis
Master Carpenter, Peter Griffin
Wardrobe Mistress, Josie Horton
Marketing Officer, Sarah Jervis
Education Officer, Mary Johnson
Senior Education Officer, Fiona Lindsay
Master Carpenter, Stuart McCann
Wardrobe Mistress, Julia Redford
Electrician, Dave Richardson
Wigs Mistress, Ruth Seal
Tours Administrator, Martyn Sergent
Tours Assistant, Emma Smith
Wigs Mistress, Sandra Smith
Props Master, Kevin Wimperis

Production Acknowledgements

Auditorium staging, painting, properties, costumes, wigs and make-up by RST Workshops, Stratford-upon-Avon. Scenery and painting by Souvenir Scenic Studios. Ariel rigging and engineering by Nippy Industries of Huntingdon. Cloths by Prompt Side. Additional tailoring by Caroline Lanyon, Hilary Marschner, Henrietta and Edith Webb, David Plunkett, Jackie Hallatt. Additional costume making by Lorraine Richards. Thanks to Father Sean Finnegan for advice on the funeral mass. Thanks to Mish Weaver and Will Cleary for loan of aerial equipment. Thanks to Sue Laurie for Alexander Technique sessions. Additional music by Debussy (*Des pas sur la neige*) and Monteverdi (*Confitebor Tibi*). Anglo Pacific International PLC; Forwarders to the Performing Arts. Production Photographer Manuel Harlan.

Rehearsal photographs by Andy Cleverley.
Design by Savitski Design.

University of Michigan

Special Collections Library

Proudly Presents ...

Costuming in Shakespeare's History Plays

This special exhibit featuring costumes and a wide variety of prints, photographs and drawings from the rich Shakespeare collections in the Special Collections Library, the archives of the Stratford Festival of Canada and the Royal Shakespeare Company archives, and the personal collection of Zelma Weisfeld. The exhibit is located on the seventh floor, Harlan Hatcher Graduate Library.

Wednesday, February 7—Saturday, April 14

Monday—Friday, 10:00 a.m.—5:00 p.m.

Saturday, 10:00 a.m.—Noon.

Special extended hours in connection with performances:

Sunday, March 11 and Sunday, March 18, 12:30—4:30 p.m.,

Tuesday, March 13 and Thursday, March 15, 5:00—7:30 p.m.

From Jerkin to Jacket: Changing Styles in Shakespearean Costume Design

A public lecture by Kathryn Beam, Curator of the costume exhibit. The lecture will be repeated on:

Sunday, March 11, 1:00 p.m.

Thursday, March 15, 6:30 p.m.

Sunday, March 18, 1:00 p.m.

The exhibit and lectures take place in the Special Collections Library, seventh floor, Hatcher Graduate Library. For more information, call (734) 764-9377.

Image taken from *Ninety-six Portraits of Eminent Actors in Shakspearian Characters*.
[London & New York: J. Tallis & Co., 19th century]
Special Collections Library, University Library,
University of Michigan, 2001



THE LATE EDMUND KEAN.

AS HASTUR, IN *RICHARD 3rd*.

See "Take up the sword again or take up the sword."

ACT 3. sc. 1.

UMS experience

THE WINTER 2001 UMS SEASON

All educational activities are free and open to the public unless otherwise noted (\$). Many events with artists are yet to be planned—please call the UMS Education Office at 734.647.6712 or the UMS Box Office at 734.764.2538 for more information. Activities are also posted on the UMS website at www.ums.org.

Pilobolus with The Klezmatics

Saturday, January 6, 2 p.m.
(One-Hour Family Performance)
Saturday, January 6, 8 p.m.
Sunday, January 7, 4 p.m.
Power Center

PREP "Galloping Sofas, the Appendectomy, and Hairballs: The Method and Movement Vocabulary of Pilobolus" by Kate Remen-Wait, UMS Dance Education Specialist. Saturday, January 6, 7:00 p.m., Michigan League, Koessler Library (3rd Floor).
Media sponsor WDET.

UMS Kennedy Center Workshop

"Responding to Visual Art Through Movement" by Kimberli Boyd.
Wednesday, January 10, 4:30 p.m.,
Washtenaw Intermediate School
District, 1819 S. Wagner, Ann Arbor.
Contact the UMS Youth Education

Department at 734.615.0122 or e-mail umsyouth@umich.edu for more information. In collaboration with Ann Arbor Public Schools.

Moses Hogan Singers

Moses Hogan, conductor
Wednesday, January 10, 8 p.m.
St. Francis of Assisi Catholic
Church

Community Choir Workshop with Moses Hogan Featuring Ann Arbor's Our Own Thing Chorale and U-M vocal choirs. Tuesday, January 9, 7:30 p.m., Bethel A.M.E. Church, 900 John A. Woods Drive, Ann Arbor. Call 734.647.6712 for more information.
Media sponsor WEMU.

Vermeer Quartet

Saturday, January 13, 8 p.m.
Rackham Auditorium

PREP by Inna Naroditskaya, Professor, Northwestern University. A discussion of the evening's repertoire. Saturday, January 13, 7:00 p.m., Rackham Auditorium, U-M Assembly Hall (4th Floor).

Mingus Big Band Blues and Politics

with Kevin Mahogany, vocals
Monday, January 15, 8 p.m.
Hill Auditorium

Pre-performance Interview with Sue Mingus "This Aint's No \$@#% Ghost Band!" by Michael Jewett, Host of "Afternoon Jazz," WEMU 89.1 FM.
Monday, January 15, 6:00 p.m., Michigan League, Hussey Room (2nd Floor).

Sponsored by the Detroit Edison Foundation.

Presented with support from the Wallace-Reader's Digest Funds and JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts. This performance is co-presented with the U-M Office of Academic Multicultural Initiatives. Media sponsors WEMU, WDET and Metro Times.

Michigan Chamber Players

Sunday, January 21, 4 p.m.
Rackham Auditorium
Complimentary Admission

UMS Kennedy Center Workshop

"Songs of the Underground Railroad" by Kim and Reggie Harris. Monday, January 29, 4:30-7:30 p.m., Washtenaw Intermediate School, 1819 S. Wagner, Ann Arbor. Contact the UMS Youth Education Department at 734.615.0122 or e-mail umsyouth@umich.edu. In collaboration with Ann Arbor Public Schools.

Alvin Ailey American Dance Theater

Judith Jamison, artistic director with the Rudy Hawkins Singers
Wednesday, January 31, 8 p.m.
Thursday, February 1, 8 p.m.
Friday, February 2, 8 p.m.
Saturday, February 3, 2 p.m.
(One-Hour Family Performance)
Saturday, February 3, 8 p.m.

Sunday, February 4, 3 p.m.
Detroit Opera House • Detroit Revelations Open Rehearsal with the Rudy Hawkins Singers Featuring music from Alvin Ailey's *Revelations* and a discussion on preserving spirituals as a classic art form. Wednesday, January 24, 7:00 p.m., Detroit Public Library, Friends Auditorium, 5201 Woodward, Detroit, MI. For more information contact the Detroit Public Library Marketing Department at 313.833.4042 or contact UMS at 734.647.6712.

Friday performance sponsored by MASCO Charitable Trust.

These performances are co-presented with the Detroit Opera House and The Arts League of Michigan, with additional support from the Venture Fund for Cultural Participation of the Community Foundation for Southeastern Michigan and the Wallace-Reader's Digest Funds. Media sponsors WDET and WB20.

Dresden Staatskapelle

Giuseppe Sinopoli, conductor
 Friday, February 2, 8 p.m.
 Hill Auditorium
 Media sponsor WGTE.

Brentano String Quartet

Sunday, February 4, 4 p.m.
 Rackham Auditorium
Presented in partnership with the Chamber Music Society of Detroit.

Hubbard Street Dance Chicago

James F. Vincent, artistic director
 Friday, February 9, 8 p.m.
 Saturday, February 10, 8 p.m.
 Power Center
Friday performance sponsored by Personnel Systems, Inc./Arbor Technical Staffing/Arbor Temporaries, Inc. Saturday performance presented with the generous support of Susan B. Ullrich. Additional support provided by GKN Sinter Metals. Media sponsors WDET and Metro Times.

Dubravka Tomsic, piano

Sunday, February 11, 4 p.m.
 Hill Auditorium
This performance is made possible by the H. Garüner Ackley Endowment Fund, established by Bonnie Ackley in memory of her husband. Media sponsor WGTE.

Dairakudakan

Kaiin No Uma
 (Sea-Dappled Horse)
 Akaji Maro, artistic director
 Wednesday, February 14, 8 p.m.
 Power Center

PREP "Humor and the Grotesque: Inhabiting the Far Reaches of the *Butoh* Continuum" by Kate Remen-Wait, UMS Dance Education Specialist. Wednesday, February 14, 7:00 p.m., Michigan League, Hussey Room (2nd Floor).
 Media Sponsor Metro Times.

Swedish Radio Symphony Orchestra and Choir

Manfred Honeck, conductor
 Marina Mescheriakova, soprano
 Nadja Michael, mezzo-soprano
 Marco Berti, tenor
 John Relyea, bass-baritone
 Friday, February 16, 8 p.m.
 Hill Auditorium
Sponsored by KeyBank. Additional support provided by Alcan Global Automotive Solutions. Media sponsor WGTE.

Swedish Radio Choir and Eric Ericson Chamber Choir

Eric Ericson, conductor
 Saturday, February 17, 8 p.m.
 St. Francis of Assisi Catholic Church
PREP by Naomi Andre, Assistant Professor, U-M School of Music. Friday, February 16, 7:00 p.m., Michigan League, Henderson Room (3rd Floor).
Presented with the generous support of Kathleen G. Charla.

Manuel Barrueco, guitar

Sunday, February 18, 4 p.m.
 Rackham Auditorium

Ballet Preljocaj

Paysage après la Bataille
 Angelin Preljocaj, artistic director
 Wednesday, February 21, 8 p.m.
 Power Center
PREP "Angelin Preljocaj and the Legacy of Dance-Theater" by Kate Remen-Wait, UMS Dance Education Specialist.

Wednesday, February 21, 7:00 p.m., Michigan League, Vandenberg Room (2nd Floor).
 Media Sponsor Metro Times.

Texaco Sphinx Competition Concerts

Junior Division Honors Concert
 Friday, February 23, 12 noon
 Hill Auditorium
Complimentary Admission
Senior Division Finals Concert
 Sunday, February 25, 3 p.m.
 Orchestra Hall • Detroit
The Sphinx Competition is generously presented by the Texaco Foundation.

Prague Chamber Orchestra with the Beaux Arts Trio

Wednesday, March 7, 8 p.m.
 Hill Auditorium
Sponsored by CFI Group, Inc. Additional support provided by Hella North America. Media sponsor WGTE.

Royal Shakespeare Company Shakespeare's History Cycle *Henry VI, Parts I, II and III Richard III*

Directed by Michael Boyd
 Cycle 1: Saturday, March 10 & Sunday, March 11
 Cycle 2: Saturday, March 17 & Sunday, March 18
Best Availability!
 Cycle 3: Tuesday, March 13-Thursday, March 15
 Power Center

UMS Performing Arts Workshop
 "Drama for Literacy—Telling Tales from Shakespeare: A Practical Approach for Primary Teachers" by Mary Johnson, Education Department, Royal Shakespeare Company. Monday, January 22, 4:30-7:30 p.m. Focus on grades K-6. \$20. For location and registration, contact the UMS Youth Education Department at 734.615.0122 or e-mail umsyoung@umich.edu.

UMS Performing Arts Workshop
 "Teaching *Richard III*: A Theater-based Approach" by Mary Johnson, Education Department, Royal Shakespeare Company. Tuesday,

January 23, 4:30-7:30 p.m., Washtenaw Intermediate School District, 1819 S. Wagner, Ann Arbor. Focus on grades 7-12. \$20. For location and registration, contact the UMS Youth Education Department at 734.615.0122 or e-mail umsyouth@umich.edu.

Family Workshop "Shakespeare is for Everyone" led by Clare Venables, Education Department, Royal Shakespeare Company, Wednesday, January 24, 7:00 p.m., Ann Arbor Hands on Museum, 220 East Huron, Ann Arbor. Children and parents welcome—all ages. Call 734.615.0122 or 734.995.5437 for more information.

RSC Ralph Williams Lecture Series: All lectures begin at 7 p.m. in Rackham Auditorium, given by U-M Professor of English, Ralph Williams.

Lecture on Henry VI, Part I

Monday, January 29, 7:00-9:00 p.m.,

Lecture on Henry VI, Part II

Monday, February 5, 7:00-9:00 p.m.,

Lecture on Henry VI, Part III

Monday, February 12, 7:00-9:00 p.m.,

Lecture on Richard III

Monday, February 19, 7:00-9:00 p.m.,

Lecture "Dream of Kingship: Ghostly Terror in Shakespeare's *Richard III*" by Dr. Stephen Greenblatt, Professor of Shakespeare, Harvard University. In collaboration with the U-M Early Modern Colloquium. Monday, February 19, 4:00-6:00 p.m., Rackham Auditorium.

Presented with the generous support of the State of Michigan, Michigan Council for Arts and Cultural Affairs, and the National Endowment for the Arts.

The Royal Shakespeare Company is a co-presentation of the University Musical Society and the University of Michigan.

Media sponsor Michigan Radio.

Les Violons du Roy

Bernard Labadie, conductor
David Daniels, countertenor
Thursday, March 22, 8 p.m.
St. Francis of Assisi Catholic Church

Presented with the generous support of Maurice and Linda Binkow.

Media sponsor WGTE.

Academy of St. Martin-in-the-Fields

Murray Perahia, conductor
and piano

Saturday, March 24, 8 p.m.

Hill Auditorium

Sponsored by Pfizer.

Media sponsor WGTE.

Chamber Music Society of Lincoln Center

David Shifrin, artistic director

Heidi Grant Murphy, soprano

Ida Kavafian, violin

Heidi Lehwalder, harp

Paul Neubauer, viola

Fred Sherry, cello

Ransom Wilson, flute

with cellists from the U-M

School of Music

Wednesday, March 28, 8 p.m.

Lydia Mendelssohn Theatre

Support provided by TI Group

Automotive Systems.

Media sponsor WGTE.

Brass Band of Battle Creek Paul W. Smith, emcee

Friday, March 30, 8 p.m.

Hill Auditorium

Sponsored by Ideation, Inc.

Ronald K. Brown/Evidence

Ronald K. Brown, artistic director

Saturday, March 31, 8 p.m.

Power Center

Meet the Artist post-performance dialogue from the stage.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation.

Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.

Media sponsors WEMU and Metro Times.

Orion String Quartet and Peter Serkin, piano

Sunday, April 1, 4 p.m.

Rackham Auditorium

Presented with the generous support of Ami and Prue Rosenthal.

Royal Concertgebouw Orchestra Amsterdam

Riccardo Chailly, conductor

Matthias Goerne, baritone

Wednesday, April 4, 8 p.m.

Hill Auditorium

Sponsored by Forest Health Services.

Media sponsor WGTE.

Emerson String Quartet

Friday, April 6, 8 p.m.

Rackham Auditorium

Sponsored by Bank of Ann Arbor.

John Relyea, bass-baritone

Warren Jones, piano

Saturday, April 14, 8 p.m.

Lydia Mendelssohn Theatre

PREP "John Relyea: An Introduction To His Art" by Richard LeSueur, Music Specialist, Ann Arbor District Library.

Saturday, April 14, 7:00 p.m., Michigan League, Koessler Library (3rd Floor).

Sponsored by Miller, Canfield, Paddock and Stone, P.L.C.

Media sponsor WGTE.

Mark Morris Dance Group

Mark Morris, artistic director *with*

The Detroit Symphony Orchestra

Neeme Järvi, music director *and*

The Ann Arbor Cantata Singers

William Boggs, music director

Friday, April 20, 8 p.m.

Saturday, April 21, 8 p.m.

Power Center

Friday performance sponsored by McKinley Associates, Inc.

Saturday performance sponsored by

The Shiffman Foundation, Sigrid Christiansen and Richard Levey.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation.

Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.

Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.

Media sponsors WDET and Metro Times.

Berlioz' Requiem

UMS Choral Union

Greater Lansing Symphony Orchestra

U-M Symphony Band

Thomas Sheets, conductor

Sunday, April 22, 4 p.m.

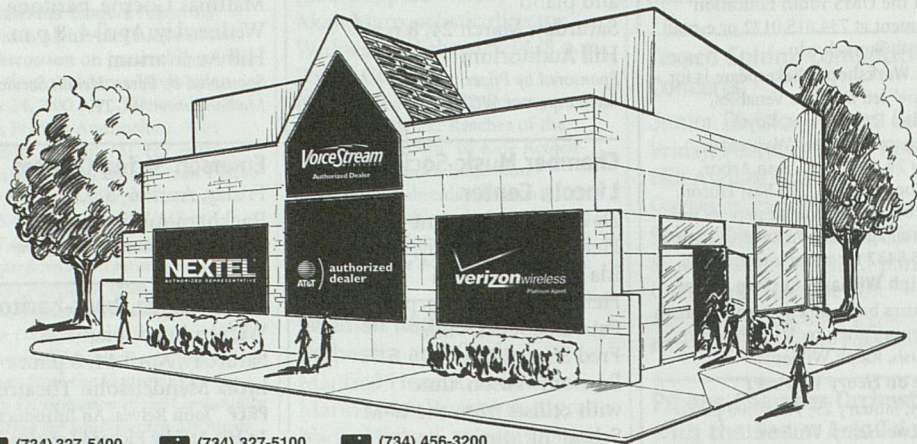
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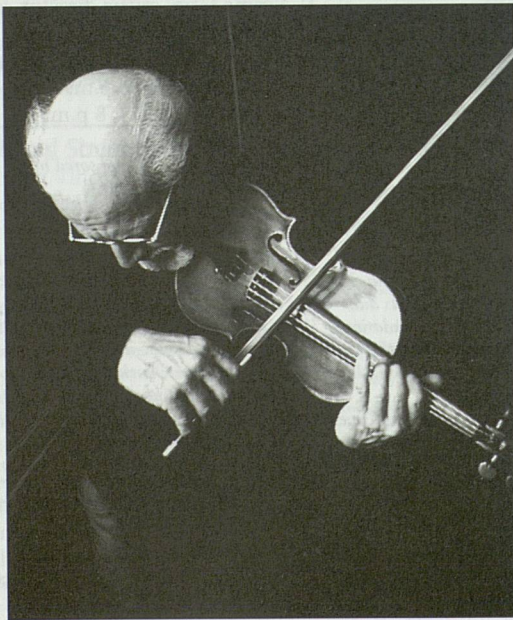
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Curse of the Gold: Myths from the Icelandic Edda

Conceived and directed by
Benjamin Bagby and
Ping Chong
Performed by Sequentia in
association with Ping Chong
and Company

Wednesday, April 25, 8 p.m.

Thursday, April 26, 8 p.m.

Lydia Mendelssohn Theatre

*Presented with the generous support of
Robert and Pearson Macek, with additional
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Funds and the National Endowment for
the Arts. Presented in collaboration with
the U-M Institute for the Humanities.
Media sponsor Michigan Radio.*

Peter Sparling Dance Company

Orfeo Open Rehearsal Saturday, April
28, 1:00-3:00 p.m., Peter Sparling/
Dance Gallery Studio, 111 Third Street,
Ann Arbor.

Work-in-Progress Preview of Orfeo

with the U-M School of Music.
Saturday, May 19, 8:00 p.m., Michigan
Theater, Ann Arbor. For more infor-
mation call Peter Sparling/Dance
Gallery Studio at 734.747.8885 or visit
Peter Sparling Dance Company at
www.comnet.org/dancegallery.

Liz Lerman Dance Exchange will be in
residency for several weeks this spring
in preparation for their *Hallelujah!*
project premiering Fall 2001.

If you would like more information
about upcoming residency activities,
please contact the UMS Education
Department at 734.615.6739.



The **Ford Honors Program** is made possible by
a generous grant from the Ford Motor Company
Fund and benefits the UMS Education Program.

Each year, UMS honors a world-renowned
artist or ensemble with whom we have
maintained a long-standing and signifi-
cant relationship. In one evening, UMS
pays tribute to and presents the artist
with the UMS Distinguished Artist Award,
and hosts a dinner and party in the
artist's honor. Van Cliburn was the first
artist so honored, with subsequent
honorees being Jessye Norman, Garrick
Ohlsson, The Canadian Brass, and
Isaac Stern.

This season's Ford Honors Program will
be held on Saturday, May 12, 2001. The
recipient of the 2001 UMS Distinguished
Artist Award will be announced in
February 2001.

Ford Honors
Program
Honorees

1996

Van
Cliburn

1997

Jessye
Norman

1998

Garrick
Ohlsson

1999

The
Canadian
Brass

2000

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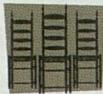
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EDUCATION & AUDIENCE DEVELOPMENT

In the past several seasons, UMS' Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of the live performing arts and the major impact the arts can have in the community, UMS now seeks out active and dynamic collaborations and partnerships to reach into the many diverse communities it serves.

Family Performances

For many years, UMS has been committed to providing the opportunity for families to enjoy the arts together.

The 2001 Winter Season's Family Performances include:

- **Pilobolus**
- **Alvin Ailey American Dance Theater**

Specially designed for family participation that creates an environment where both children and adults can learn together, the UMS Family Performances are a great way to spend quality time with your children. Contact the UMS Box Office at 734.764.2538 for tickets and more information.

Master of Arts Interview Series

Now in its fifth year, this series is an opportunity to showcase and engage the choreographers in academic, yet informal, dialogues about their art form, their body of work and their upcoming performances.

PREPs (Performance-Related Educational Presentations)

This series of pre-performance presentations features talks, demonstrations and workshops designed to provide context and insight into the performance. All PREPs are free and open to the public and usually begin one hour before curtain time.

Meet the Artists: Post-Performance Dialogues

The Meet the Artist Series provides a special opportunity for patrons who attend performances to gain additional understanding about the artist, the performance they've just seen and the artistic process. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage.

Artist Residency Activities

UMS residencies cover a diverse spectrum of artistic interaction, providing more insight and greater contact with the artists. Residency activities include interviews, open rehearsals, lecture/demonstrations, in-class visits, master classes, participatory workshops, clinics, visiting scholars, seminars, community projects, symposia, panel discussions, art installations and exhibits. Most activities are free and open to the public and occur around the date of the artist's performance.

Major residencies for the 2001 Winter Season are with:

- **Alvin Ailey American Dance Theater**
- **Royal Shakespeare Company**
- **Ping Chong/Benjamin Bagby**

ATTENTION TEACHERS AND EDUCATORS!

Youth Performances

These performances are hour-long or full length, specially designed, teacher- and student-friendly live matinee performances.

The 2001 Youth Performance Series includes:

- **Mingus Big Band: *Blues and Politics***
- **Alvin Ailey American Dance Theater**
- **Hubbard Street Dance Chicago**
- **Royal Shakespeare Company: *Richard III***
- **Ronald K. Brown/Evidence**

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122 or e-mail umsyouth@umich.edu.

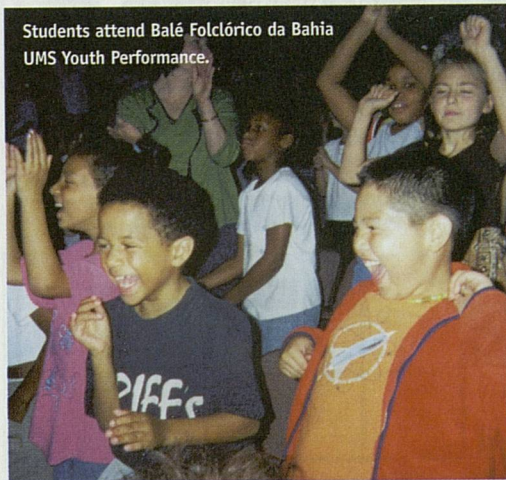
The Youth Education Program is sponsored by

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ARTS



Students attend Balé Folclórico da Bahia
UMS Youth Performance.



Teacher Workshop Series

This series of workshops for all K-12 teachers is a part of UMS' efforts to provide school-teachers with professional development opportunities and to encourage ongoing efforts to incorporate the arts in the curriculum.

This year's Kennedy Center Workshops are:

- **Responding to Visual Art Through Movement**
- **Songs of the Underground Railroad**

Workshops focusing on the UMS youth performances are:

- **Drama for Literacy—Telling Tales from Shakespeare: A Practical Approach for Primary Teachers**
- **Teaching *Richard III*: A Theater-based Approach**

For information and registration, please call 734.615.0122.

The Kennedy Center Partnership

The University Musical Society and Ann Arbor Public Schools are members of the Performing Arts Centers and Schools: Partners in Education Program of the John F. Kennedy Center for the Performing Arts. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates a multitude of professional development opportunities for teachers and educators.

Special Discounts for Teachers and Students to Public Performances

UMS offers special discounts to school groups attending our world-class evening and weekend performances. Please call the Group Sales hotline at 734.763.3100 for more information about discounts for student and youth groups.

DINING EXPERIENCES

UMS Camerata Dinners

Now in their fifth season, Camerata Dinners are a delicious and convenient beginning to your UMS concert evening. Our dinner buffet is open from 6:00 to 7:30 p.m., offering you the perfect opportunity to arrive early, park with ease, and dine in a relaxed setting with friends and fellow patrons. Catered this year by the very popular *Food Art*, our Camerata Dinners will be held prior to the Choral Union Series performances listed below. All upcoming dinners will be held in the Alumni Center. Dinner is \$35 per person. UMS members at the Benefactor level (\$500) and above are entitled to a discounted dinner price of \$30 per person. All members receive reservation priority. Please reserve in advance by calling 734.647.8009.

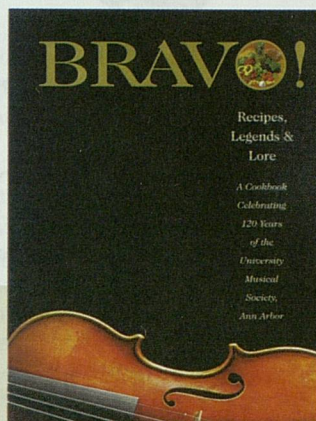
We are grateful to Sesi Lincoln Mercury for their support of these special dinners.

- **Friday, February 2**
Dresden Staatskapelle
- **Friday, February 16**
Swedish Radio Symphony Orchestra and Choir
- **Wednesday, March 7**
Prague Chamber Orchestra
- **Saturday, March 24**
Academy of St. Martin-in-the-Fields
- **Wednesday, April 4**
Royal Concertgebouw Orchestra of Amsterdam

RESTAURANT & LODGING PACKAGES

Celebrate in style with dinner and a show or stay overnight and relax in luxurious comfort! A delectable meal followed by priority, reserved seating at a performance by world-class artists sets the stage for a truly elegant evening—add luxury accommodations to the package and make it a perfect get-a-way.

con't on p. 39

**BRAVO!**

UMS is proud to present ***BRAVO!***, a cookbook with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from sales of the book benefit UMS' nationally-acclaimed performance presentations and its innovative education and outreach programs. Copies are available for sale in the lobby (after select performances), or may be ordered through the UMS website (www.ums.org) or by calling toll-free 877.238.0503.

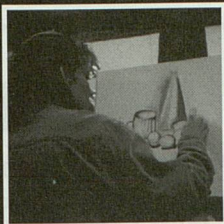


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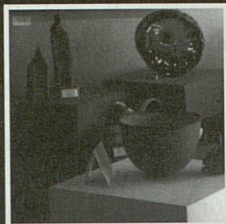
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- Sep 23: *Power of Music* [Mahler, Beethoven, Angela Cheng]
 Oct 7: *Made in America* [New World Symphony, Amy Porter]
 Nov 18: *Old Friends* [Vivaldi, Rachmaninoff, Jacques Israelievitch]
 Jan 27: *Mozart Birthday Bash*
 Mar 10: *Poets, Pianists (and Other Animals)* [J & M Gurt]
 Apr 21: *Symphonic Metamorphosis* [Hindemith, Tchaikovsky]
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Call 734.769.0653 for reservations

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The Bell Tower Hotel & Escoffier Restaurant

300 South Thayer

734.769.3010 for reservations and prices

Fine dining and elegant accommodations, along with priority seating to see some of the world's most distinguished performing artists, add up to a perfect overnight holiday. Reserve space now for a European-style guest room within walking distance of the performance halls and downtown shopping, a special performance dinner menu at the Escoffier restaurant located within the Bell Tower Hotel, and priority reserved "A" seats to the show. All events are at 8 p.m. with dinner prior to the performance.

Package includes valet parking at the hotel, overnight accommodations in a European-style guest room, a continental breakfast, pre-show dinner reservations at Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

Package price is \$228 per couple.

Gratzi Restaurant

326 South Main Street

888.456.DINE for reservations

Pre-performance Dinner

Package includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved

"A" seats on the main floor at the performance.

Packages are available for select performances. Call 734.763.5555 for details.

Vitosha Guest Haus

1917 Washtenaw Avenue

Call 734.741.4969 for reservations

Join proprietors Christian and Kei Constantinov for afternoon tea, feather duvets and owls in the rafters in their expansive stone chalet home. Catering to "scholars, artists and the world-weary," this historic complex features old English style décor, ten guest rooms, each with their own private bath and many with a gas fireplace, a neo-Gothic parsonage, coach house tearoom, and a Frank Lloyd Wright-inspired church. The Vitosha Guest Haus also offers group discount rates and can accommodate conferences, musical and performing arts events, weddings and family celebrations. Call 734.741.4969 for reservations or to inquire about special package prices.

UMS PREFERRED RESTAURANT PROGRAM

Visit and enjoy these fine area restaurants. Join us in thanking them for their generous support of UMS.

Bella Ciao Trattoria

118 West Liberty – 734.995.2107

Known for discreet dining with an air of casual elegance, providing simple and elaborate regional Italian dishes for you and your guests' pleasure. Reservations accepted.

Blue Nile

221 East Washington Street – 734.998.4746

Join us for an authentic dining adventure to be shared and long remembered. Specializing in poultry, beef, lamb and vegetarian specialties. Outstanding wine and beer list.

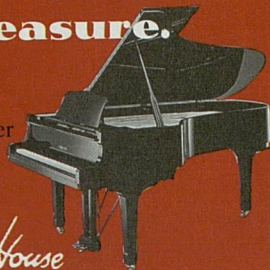
<http://annarbor.org/pages/bluenile.html>



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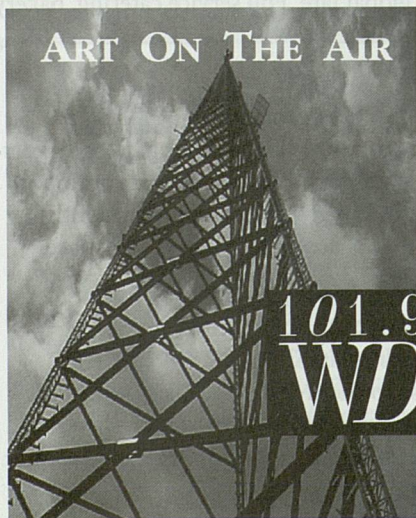
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 Deborah S. Herbert
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for their dedication, talent and

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UMS support

UMS volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.936.6837 to request more information.

ADVISORY COMMITTEE

Now fifty-nine members strong, the UMS Advisory Committee serves an integral function within the organization, supporting UMS with a volunteer corps and contributing to its fundraising efforts. Through the Delicious Experiences series, Season Opening Dinner, and the Ford Honors Program gala, the Advisory Committee has pledged to donate \$300,000 to UMS this season. Additionally, the Committee's hard work is in evidence at local bookstores with *BRAVO!*, a cookbook that traces the history of UMS through its first 120 years, with recipes submitted by artists who have performed under our auspices. If you would like to become involved

with this dynamic group, call 734.936.6837 for more information.

The Advisory Committee also seeks people to help with activities such as escorting students at our popular youth performances, assisting with mailings, and setting up for special events. Please call 734.936.6837 if you would like to volunteer for a project.

SPONSORSHIP & ADVERTISING

Advertising in the UMS program book or sponsoring UMS performances enables you to reach 130,000 of southeastern Michigan's most loyal concertgoers.

Advertising

When you advertise in the UMS program book you gain season-long visibility, while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experiences. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous

Join Us

Because Music Matters

UMS members have helped to make possible this 122nd season of distinctive concerts. Ticket revenue covers only 57% of our costs. The generous gifts from our contributors continue to make the difference. Cast yourself in a starring role—become a UMS member. In return, you'll receive a variety of special benefits and the knowledge that you are helping to assure that our community will continue to enjoy the extraordinary artistry that UMS offers.

Patrons

\$25,000 Soloist (\$100)*

- For information about this special group, call the Development Office at 734.647.1175.

\$10,000 Maestro (\$100)*

- Opportunity to be a title or supporting sponsor for a selected performance in any series

\$7,500 Virtuoso (\$100)*

- Guest of UMS Board at a special thank-you event

\$5,000 Concertmaster (\$100)*

- Opportunity to be a supporting sponsor for a selected Chamber Arts or Monogram series performance
- Opportunity to meet an artist backstage as guests of UMS President
- Plus benefits listed below

\$2,500 Leader (\$100)*

- Opportunity to be a supporting sponsor for a selected Monogram series performance
- Complimentary valet parking for selected performances
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Reserved parking in Thayer Street parking lot
- Plus benefits listed below

\$500 Benefactor

- Invitation to pre- or post-performance reception
- Priority seating for individual Choral Union and Chamber Arts advance ticket purchases
- Invitation to one working rehearsal
- Discounted price for Camerata Dinners
- Plus benefits listed below

\$250 Associate

- Half-price tickets to selected performance
- Plus benefits listed below

\$100 Advocate

- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
- Listing in UMS Program
- Plus benefits listed below

\$50 Friend

- Comprehensive UMS calendar of events
- Priority reservations for Camerata Dinners
- Advance notice of performances
- Advance ticket sales
- One-year subscription to the UMS Newsletter

Members

\$1,000 Principal (\$60)*

- Free parking for UMS concerts
- Invitation to two working rehearsals
- Invitation to an "Insiders' Sneak Preview" party announcing next season's concerts before press announcement
- Autographed artist memento
- Priority subscription handling
- Invitation to pre- or post-performance reception
- Plus benefits listed below

* Dollar amount in parentheses denotes non-tax-deductible portion of gift.

Please check your desired giving level above and complete the form below.

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Print names exactly as you wish them to appear in UMS listings.

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benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

- **Enhancing corporate image**
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- **Recognizing employees**
- **Showing appreciation for loyal customers**

For more information, please call 734.647.1176.

INTERNSHIPS

Internships with UMS provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of UMS' departments. For more information, please call 734.764.9187.

COLLEGE WORK-STUDY

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, event planning and production. If you are a University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.764.9187.

USHERS

Without the dedicated service of UMS' Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises over 300 individuals who volunteer their time to make your concert going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power Center, or Rackham) for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline at 734.913.9696.

MEMBERSHIP

Great performances—the best in music, theater and dance—are presented by the University Musical Society because of the much-needed and appreciated gifts of UMS supporters, members of the Society. 🎵 The list below represents names of current donors as of November 13, 2000. If there has been an error or omission, we apologize and would appreciate a call at 734.647.1178 so that we can correct this right away. 🎵 UMS would also like to thank those generous donors who wish to remain anonymous.

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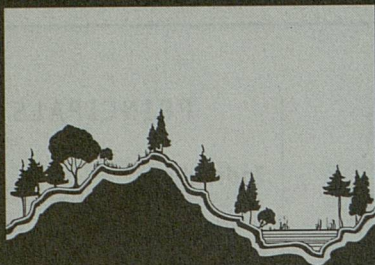
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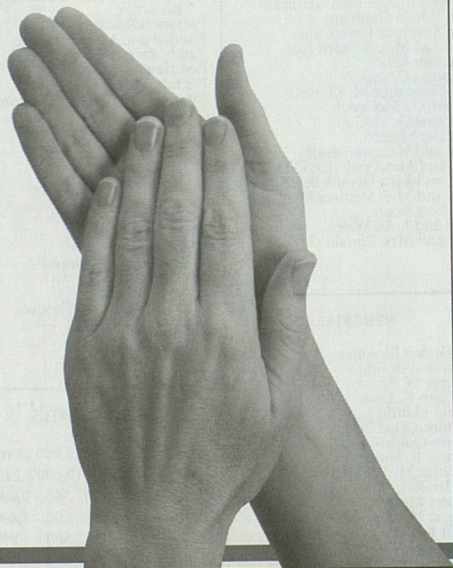
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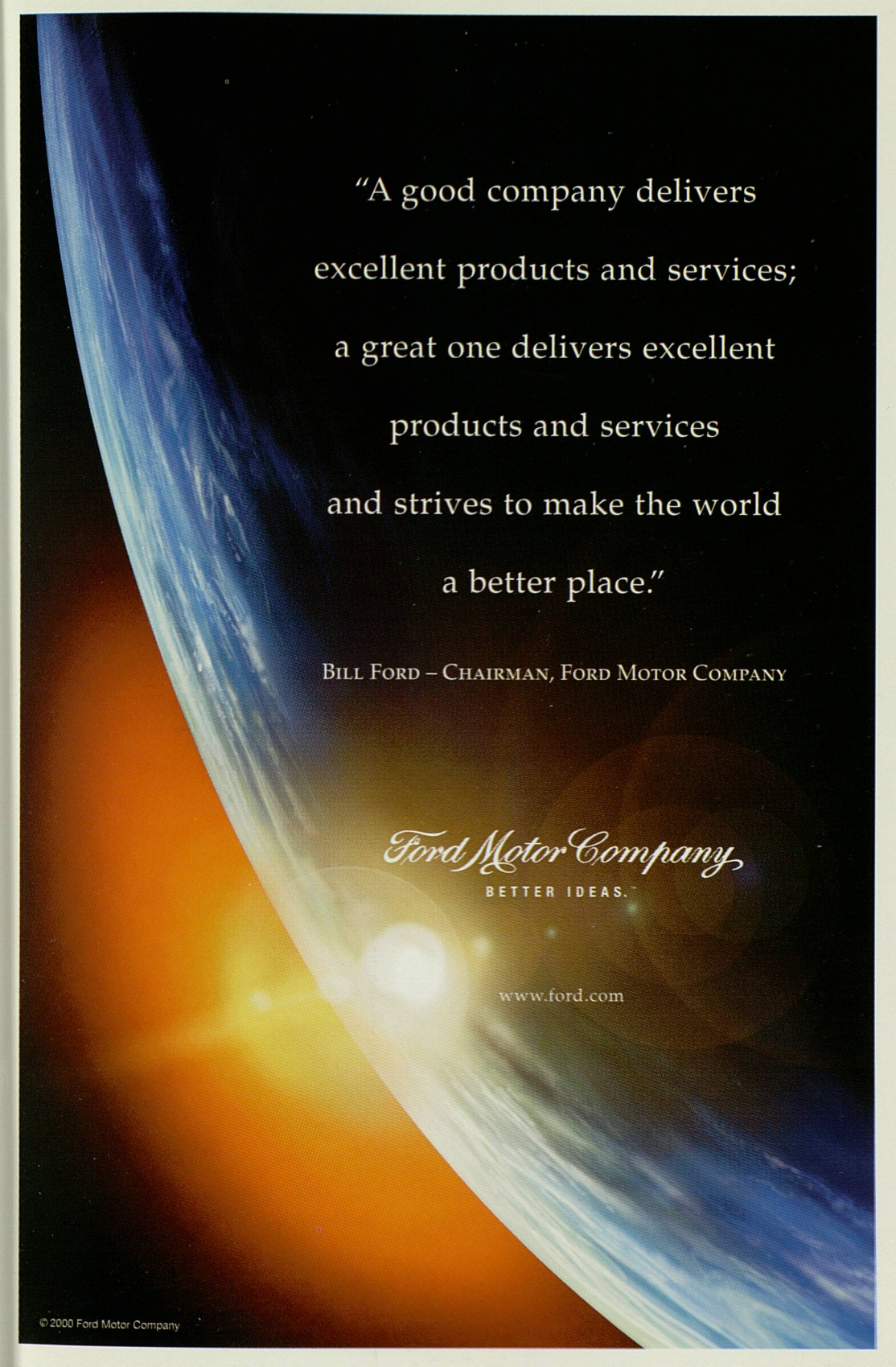
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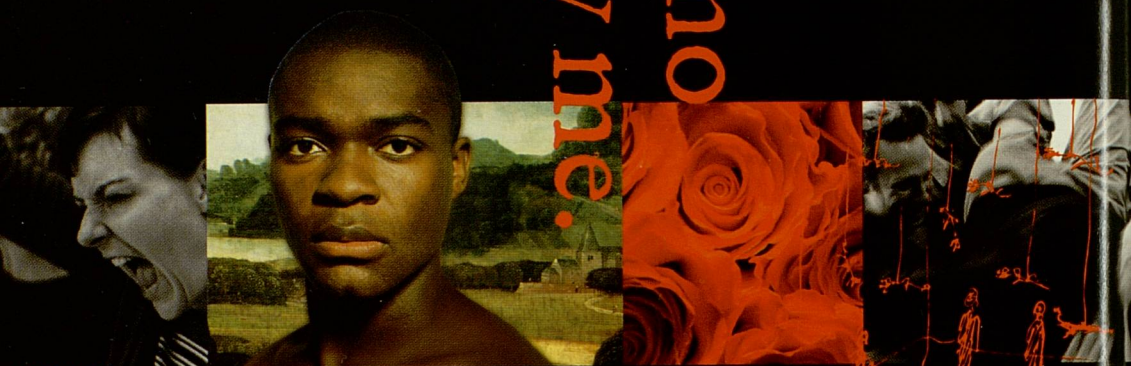
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